



NORTHUMBRIA PROJECTS 2012

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Northumbria Projects documents the work, which architecture students have produced from degree and masters level at Northumbria University during the academic year 2011/12.

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Forword

Welcome to Northumbria Projects 2012, the yearbook of the architecture programmes at Northumbria University.

This publication serves as a record of the work of those students graduating in the summer of 2012, and evidences a thriving and diverse range of thinking and production within our architecture courses.

The architecture staff members at Northumbria are focused on the provision of quality teaching and learning, and in developing students' skills and knowledge in order to achieve their full potential. Paul Jones, Director of Architecture Programmes, awarded a National Teaching Fellowship, the most prestigious award for excellence in Higher Education Teaching, in recognition of his leadership in promoting high quality teaching.

As a result of this dedication, and coupled with the provision of excellent studio space, Northumbria has engendered an exceptional 'studio culture', where students learn and develop through ongoing dialogue with staff and peers alike.

This studio culture reflects authentic practice, and prepares students well for a life in architecture. A key feature of the course is a constant engagement with practice on both local and national levels, with notable practitioners visiting to engage in studio reviews, presentations and learning activities.

Staff members themselves comprise a selection of architects who have worked for national and international award-winning practices. Taught modules are therefore underpinned by both practical experience and theoretical credibility derived from Northumbria's growing reputation for research. High standards of scholarship are thereby achieved in a friendly, supportive, student-centred environment.

These factors, along with the strong links with practice, have served to maintain an exceptional record for graduate employment, with 90% of the 2011 degree course cohort either finding employment or going on to further study within 6 months of graduation (unistats.com).

In the thirteen years since the undergraduate architecture programme commenced at Northumbria, both architecture courses have grown in stature and are now highly respected in the wider academic and architectural communities.

The quality of the courses can be seen in the comments of the external examiners which have consistently reported that there is an extremely high level of dedication, enthusiasm and support from the staff; this is evidenced year on year with excellent student satisfaction ratings in the National Student Survey results, with the programme at Northumbria having the highest overall satisfaction scores for all architecture courses in the country for three years.

This success can also be seen through the achievements of the students, with four student projects being shortlisted in the international RIBA presidents Medals competition in recent years, along with several other national level award wins recently being achieved by students including the RIBA Hadrian Medals, 3D Reid, NAA, NDC, BCO and APS regional and national awards.

Northumbria's student centred and inclusive approach is demonstrated through all graduating students being afforded the opportunity to feature in this publication. This is a clear testament to the high quality levels of learning and creativity permeating the work of all of our students.

Peter Beacock : Head of Department Architecture Engineering + Construction
Benjamin Elliott : Editor + Programme Leader BA(hons) Architecture

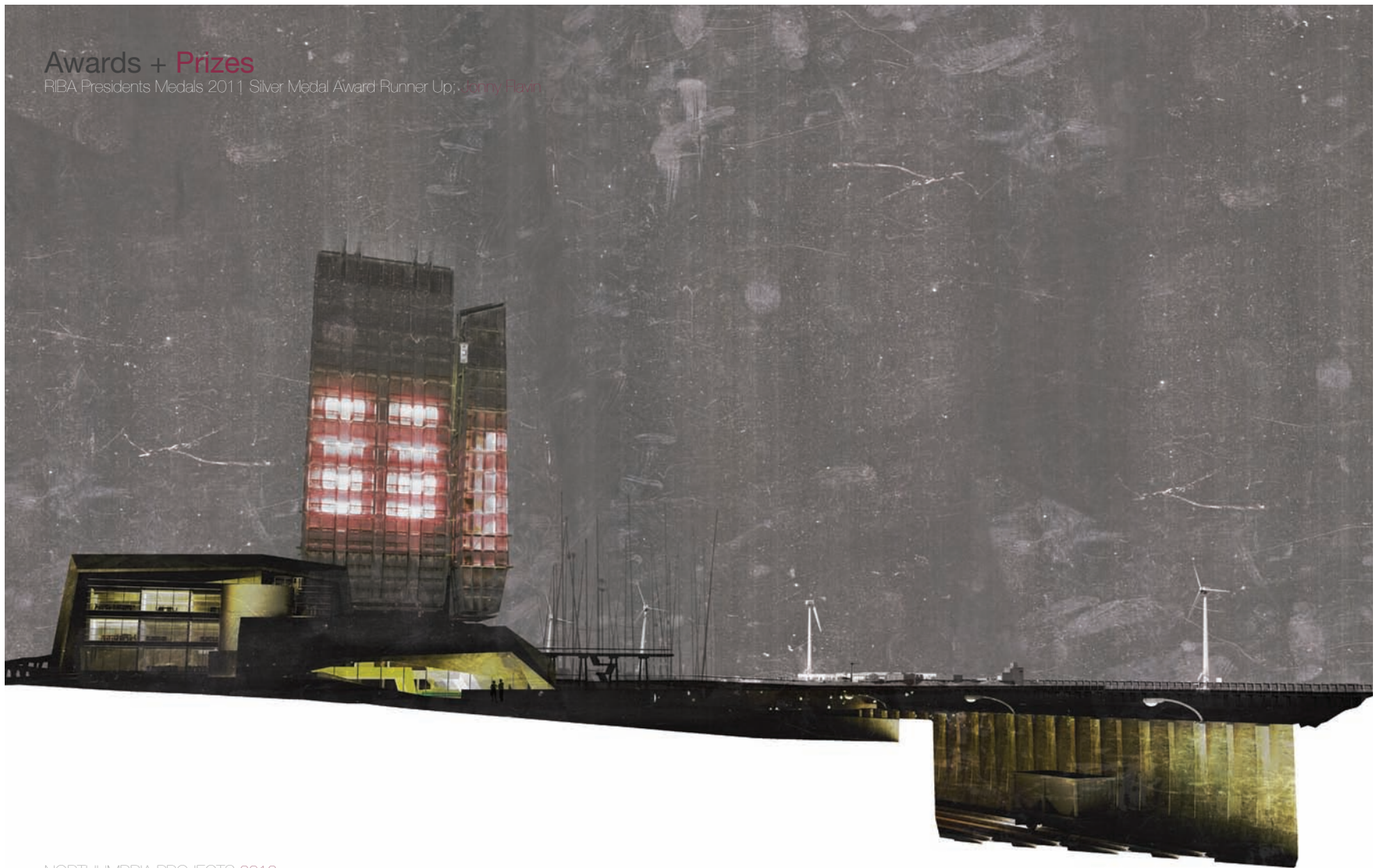
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AWARDS + PRIZES

Awards + Prizes

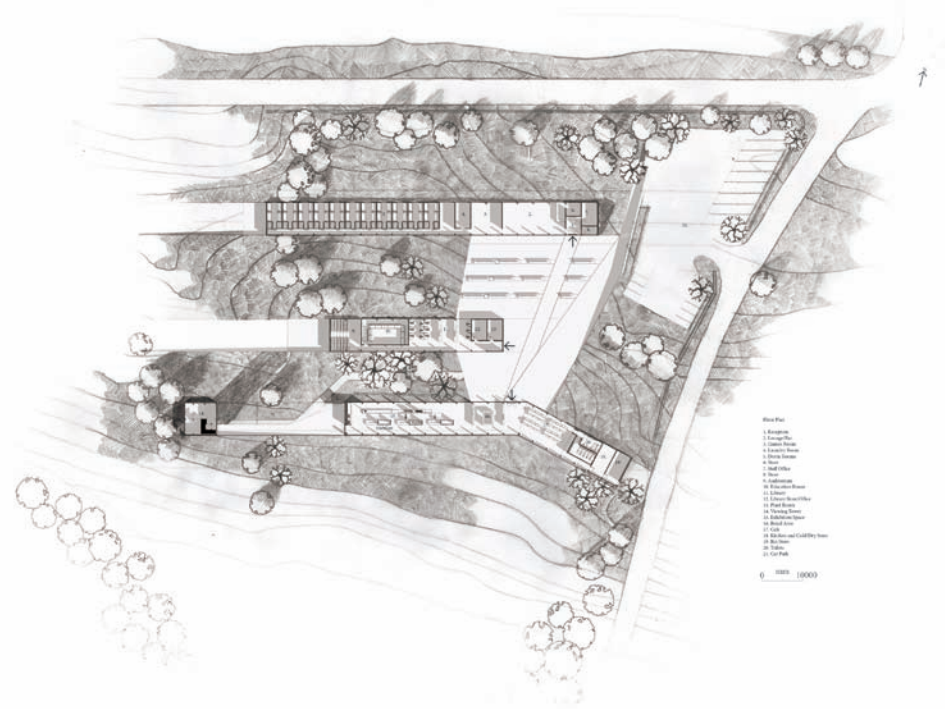
RIBA Presidents Medals 2011 Silver Medal Award Runner Up; Jimmy Flavin





Awards + Prizes

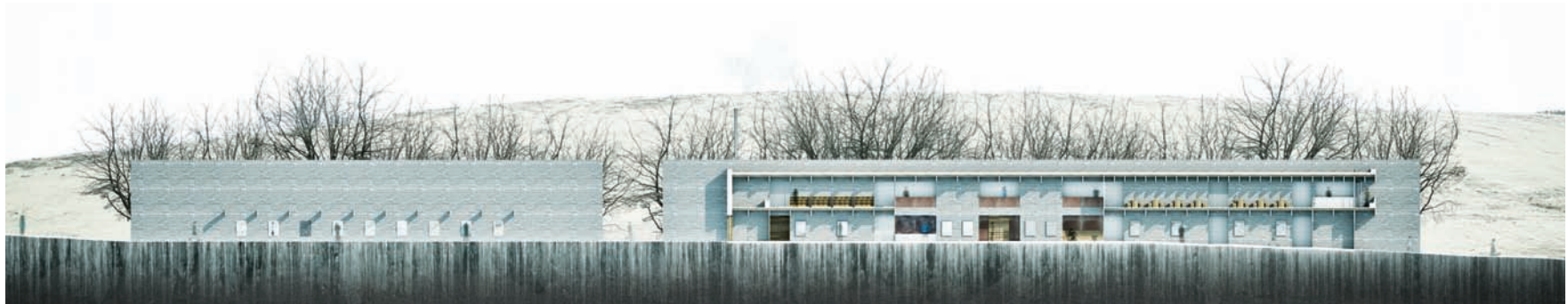
RIBA Presidents Medals 2012 Bronze Medal Award Nominee +
RIBA Undergraduate Hadrian Medal 2012 Commendation; *Alex Davies*





Awards + Prizes

RIBA Presidents Medals 2012 Bronze Medal Award Nominee +
RIBA Undergraduate Hadrian Medal 2012 Nominee; Jack Stephenson

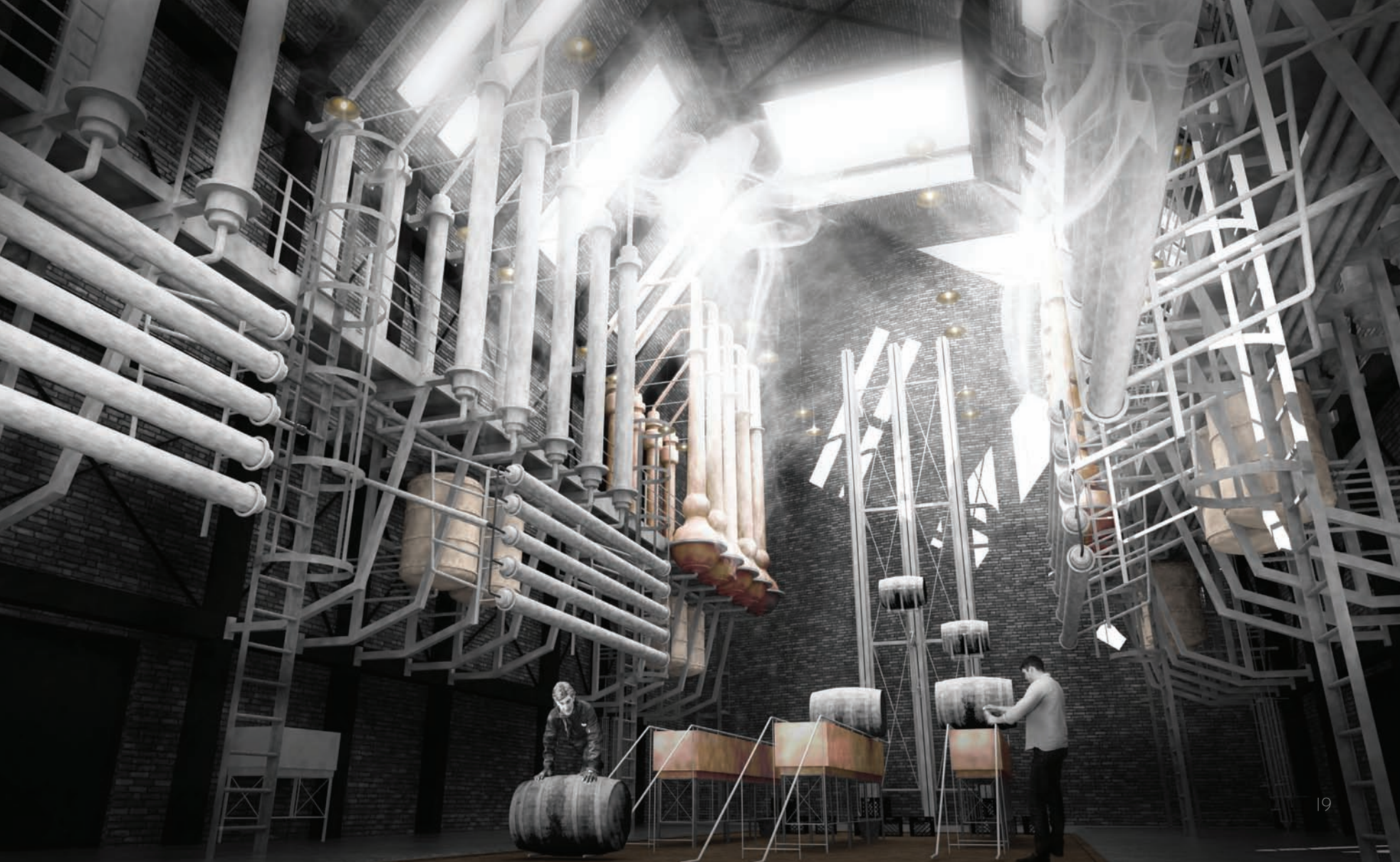




Awards + Prizes

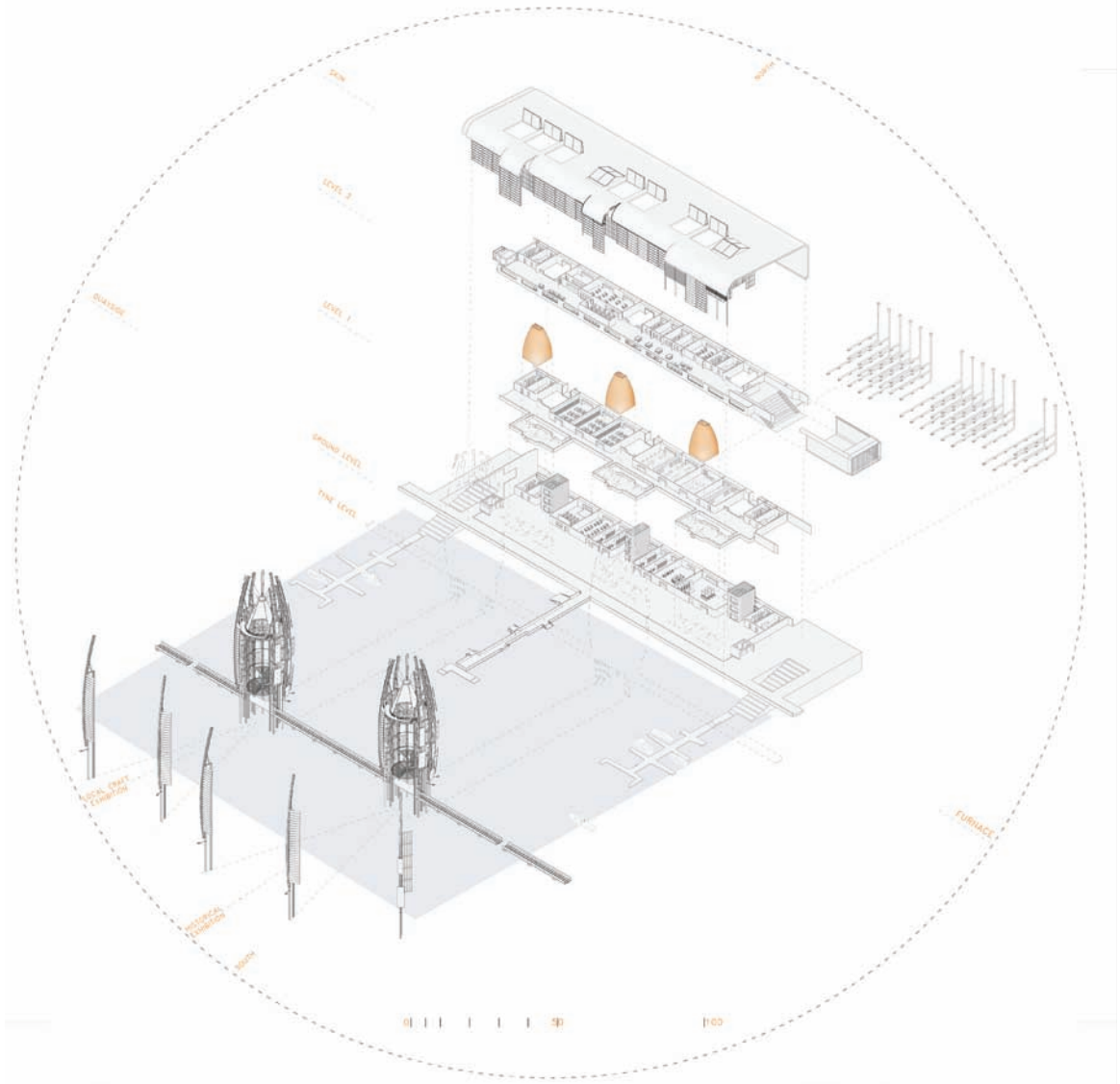
RIBA Presidents Medals 2012 Silver Medal Award Nominee +
RIBA Postgraduate Hadrian Medal 2012 Nominee; Matt Drury





Awards + Prizes

RIBA Presidents Medals 2012 Silver Medal Award Nominee,
RIBA Postgraduate Hadrian Medal 2012 Nominee +
Glover Prize Winner 2012; Joe Crinion



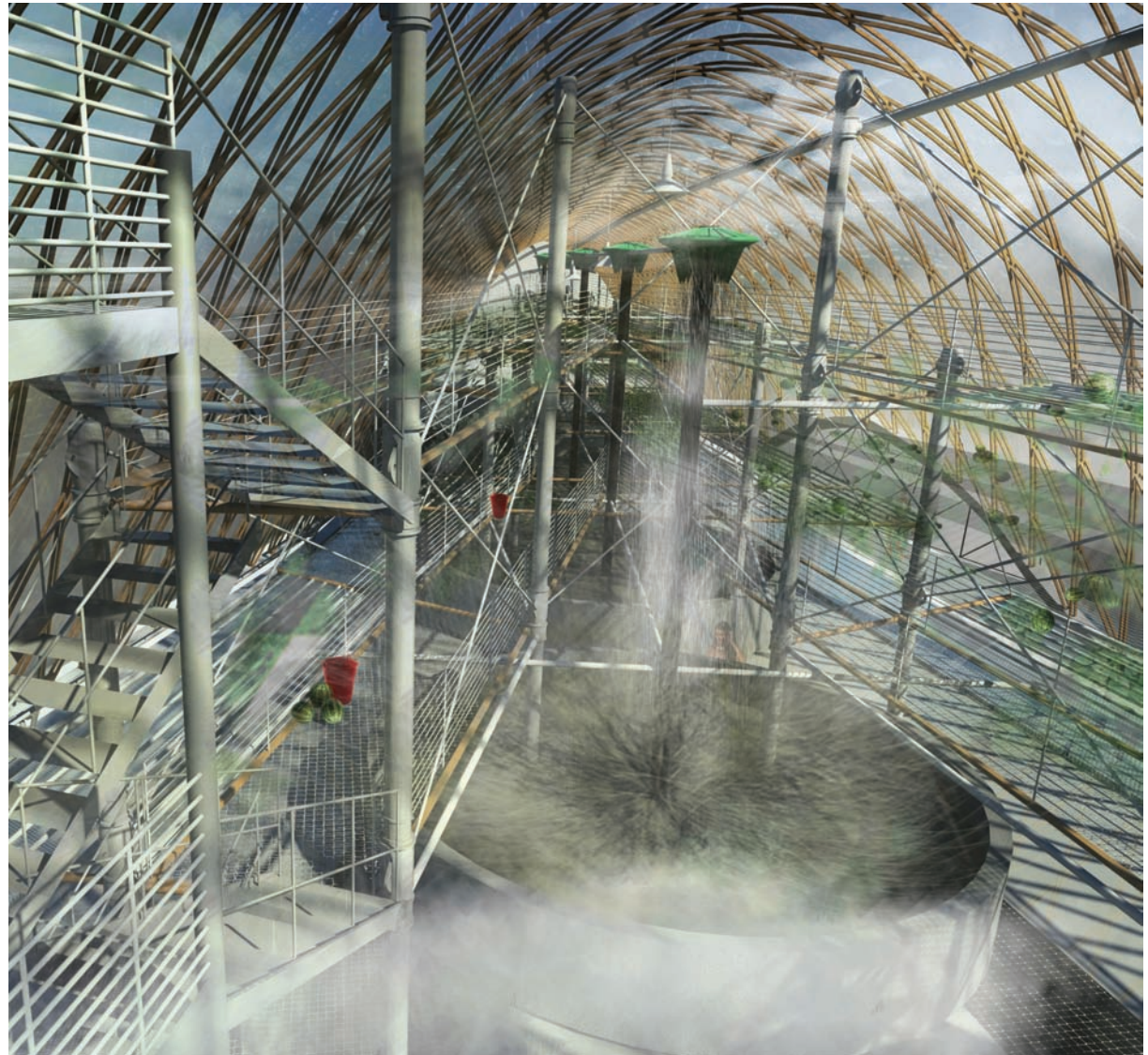


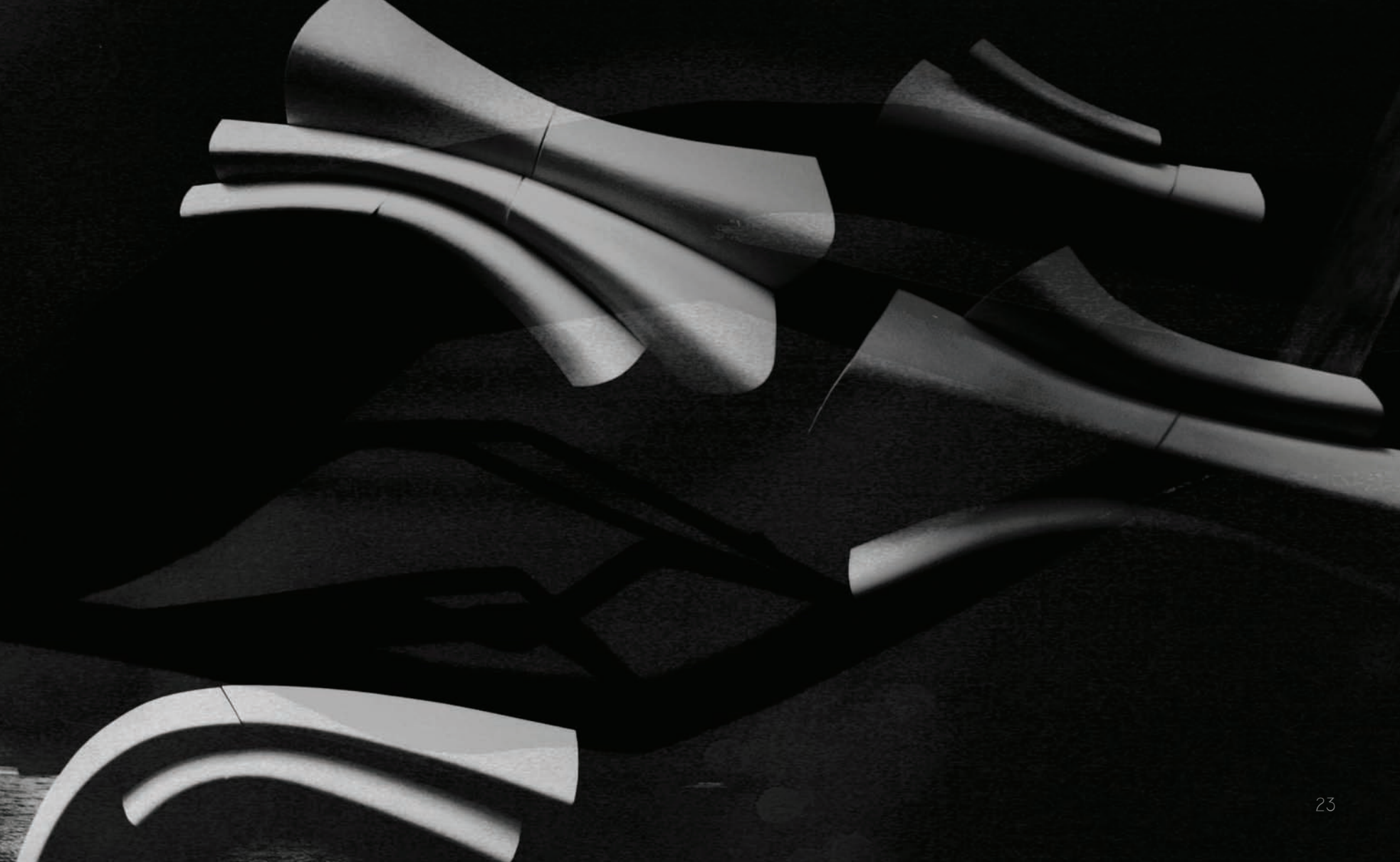
East Perspective

"The structure is the most beautiful thing we've ever seen. It's not just a building, it's a work of art. It's a masterpiece of modern architecture, and it's a true testament to the power of human creativity." - [Name], [Title]

Awards + Prizes

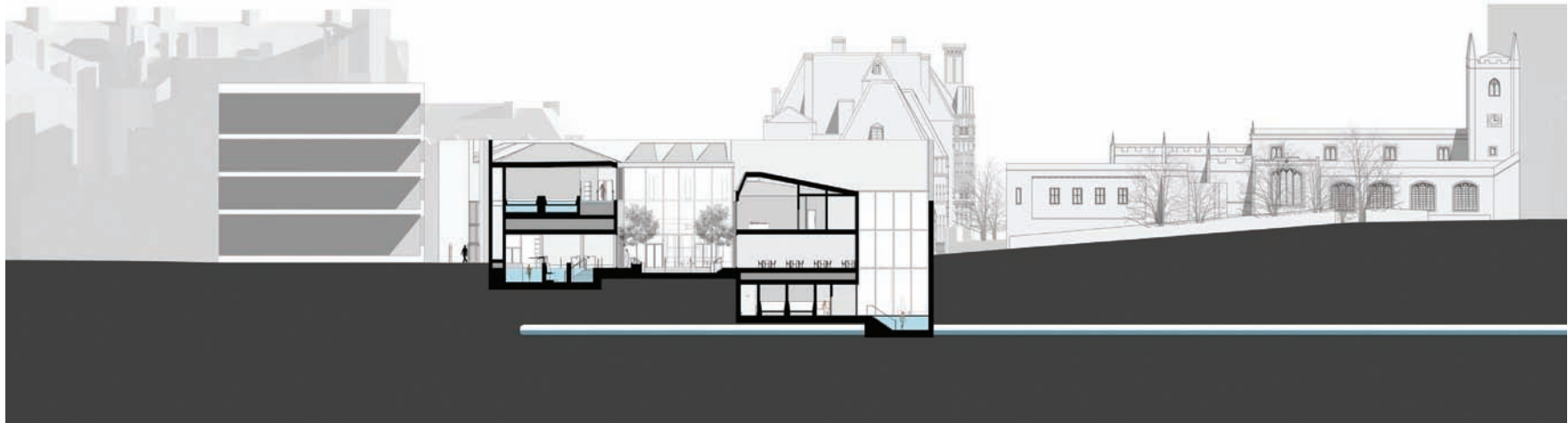
3D Reid Prize 2012 Nominee; Otis Murdock





Awards + Prizes

RIBA Postgraduate Hadrian Medal 2012 Nominee; James Rosen





Awards + Prizes

RIBA Postgraduate Hadrian Medal 2012 Nominee, Matt Van Geffen





Awards + Prizes

RIBA Undergraduate Hadrian Medal 2012 Nominee; Harrison Symonds





Awards + Prizes

RIBA Undergraduate Hadrian Medal 2012 Nominee; Phil Wright





Awards + Prizes

Ibstock Design Prize; Rachael Raine





UNDERGRADUATE ARCHITECTURE



Year One

Year one intends to lay the foundations for architecture students by establishing core understanding in theoretical knowledge and practical skills essential for further development. Throughout Year one authentic studio based projects are undertaken within the local context of Newcastle where students embark on a range of enquiries and design challenges which build in complexity as the year progresses in terms of their nature, scale, and content. As a central vehicle for learning, the studio project is supported by a range of integrated modules covering key areas which include; history and theory, communication, management and practice, technology and environmental design.

There is an emphasis placed on the development of a strong studio culture where the student community develops an inherent understanding of the importance of design process, craft, drawing and skills acquisition in preparation for further studies.

During Semester one students observe, investigate and record a series of allocated sites. Drawn and made studies form a repository of information from which the community draw upon throughout the academic year. Through a series of authentic project briefs, Semester two engages the students in the acts of modifying, developing and creating additions and adaptations within the context of the site. Students develop considerate projects with a clear connection to place, underpinned by an appreciation of cultural context.

Will Campbell : Year One Tutor





Ella Foster

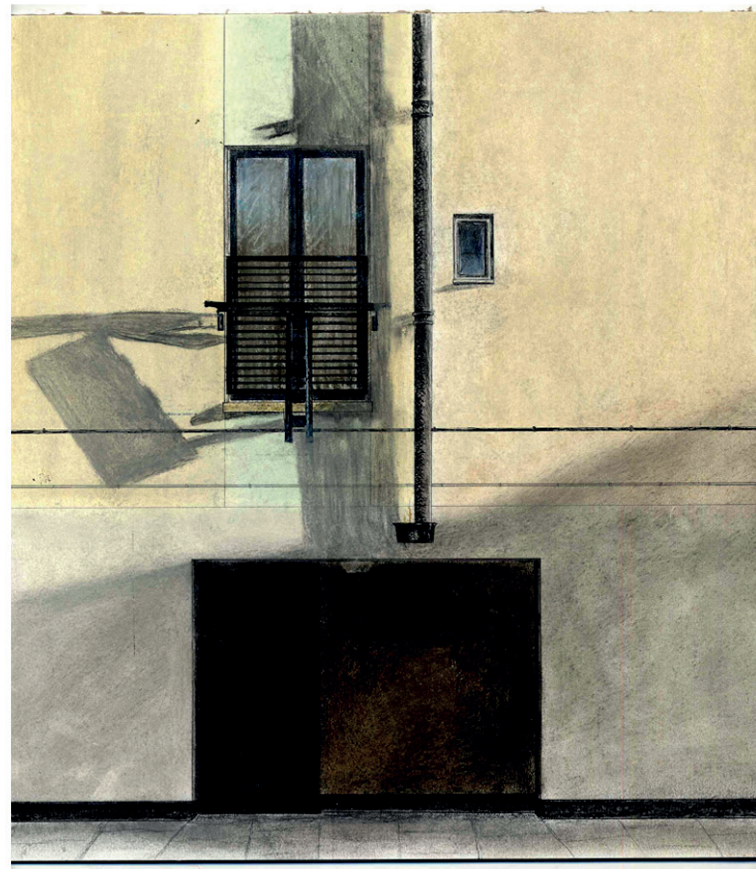


Conor Hewison

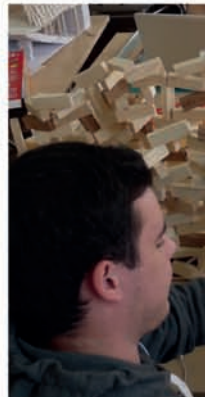
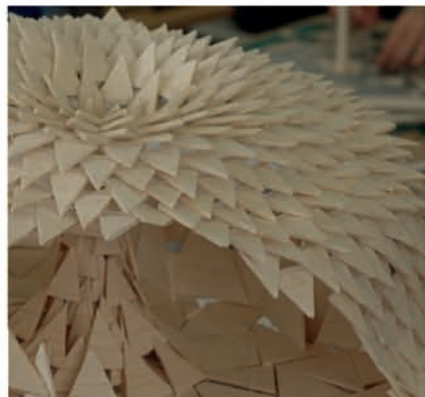
Door Project



Allie Stephenson Boyles



Natalie Cook



Year Two

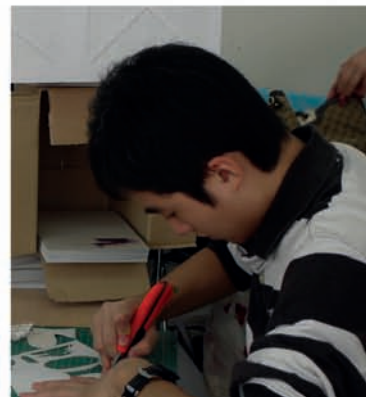
"In this extraordinary house on a windy hill with an unkind sea at its foot, there came to live an equally extraordinary family. They were the "gay Delavals", the most charming, mischievous, spendthrift people in the North of England, utterly without morals, loved by the people of the countryside and damned from birth"

Laurence Whistler

Commissioned by Admiral George Delaval in 1717, the playwright, dramatist and architect John Vanbrugh would not survive to see his designs for Seaton Delaval Hall become reality. The Delaval's acquired great wealth, enjoying a lavish and playful lifestyle entertaining notable members of Eighteenth Century society. However each generation of the family experienced personal tragedy culminating in a devastating fire of 1822, which swept through the house leaving it unoccupied and in a state of disrepair for over a hundred years.

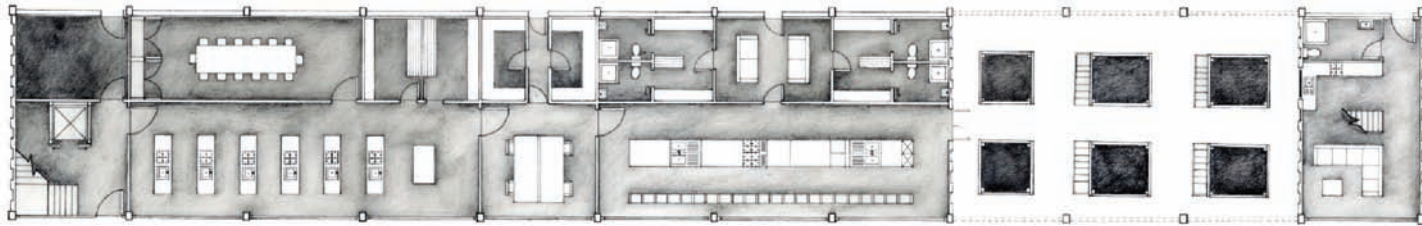
Over the course of the 2011/12 academic year The National Trust kindly permitted the Second Year BA(Hons) Architecture students to investigate this rich and historic context producing a series of projects, some abstract in nature, and some based on the Trust's future ambitions for the revitalised property.

Stephen Roberts: Year Two Tutor



Alexander Spicer

'The Cook House' Velux Prize Winner







Berlin Trip 2012

In February 2012 the second year architecture students took part in a study visit to Berlin.

As well as being great fun socially, the study visits are a great tool from an educational perspective. The students are exposed to some exceptional buildings, as well as being immersed in the culture of a significant foreign city.

The trip started with an orientation tour, from Alexanderplatz down to Potsdamerplatz, then on towards the Brandenburg Gate before turning back towards museum island. Students had plenty of free time to visit the buildings in which they had a particular interest, and were encouraged to research these before the trip.

In terms of organised visits, we had the pleasure of visiting the recently opened Neues Museum, originally by Friedrich August Stuhler and recently rebuilt by the eminent British architect David Chipperfield. We were exposed to imposing neo-classicism, minimal modernism, the beauty, difficulty and opportunity of working in significant existing historic contexts, the political influence of architecture and more, all in one visit. Inspiring and awesome seemed to be the most used words of the day.

By contrast, we also visited Le Corbusiers Unite d'Habitation and the Olympic stadium, and of course, many other projects by significant architects were visited, with Peter Eisenmann, Daniel Libeskind, Mies Van der Rohe, Norman Foster and Hans Scharoun proving to be particularly popular. Berlin provided the ideal location for architecture students, with too much to do during the day, and into the night.....there were a lot of tired faces on the plane home.

The Northumbria University Architecture programme would like to thank Ibstock for their continued support and financial contribution to the year two study visit.



BA(HONS)ARCHITECTURE: YEAR THREE

Young Lit + Phil : 'A Conversation Club'

THE YOUNG LITERARY + PHILOSOPHICAL SOCIETY, NEWCASTLE.

The Literary + Philosophical society in Newcastle is the largest independent library outside London, with the collection covering every field of interest.

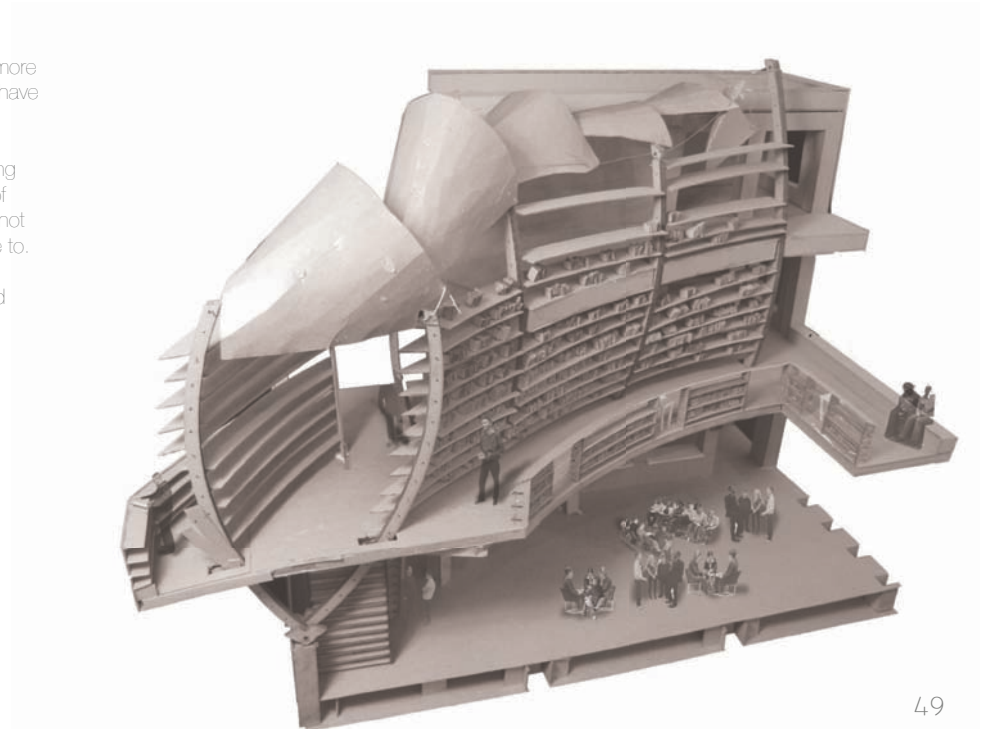
The society was founded in 1793 as a 'conversation club' with the key belief that knowledge should be for the benefit of all.....

The students were asked to design a new specialist library, with a particular theme which differentiates it from the existing institution whilst widening access to its facilities.

The Young Lit + Phil will provide a place embodying the ethos of the original L+P, but in a more accessible manner, particularly encouraging people to engage with subjects who may not have had a chance to do so before.

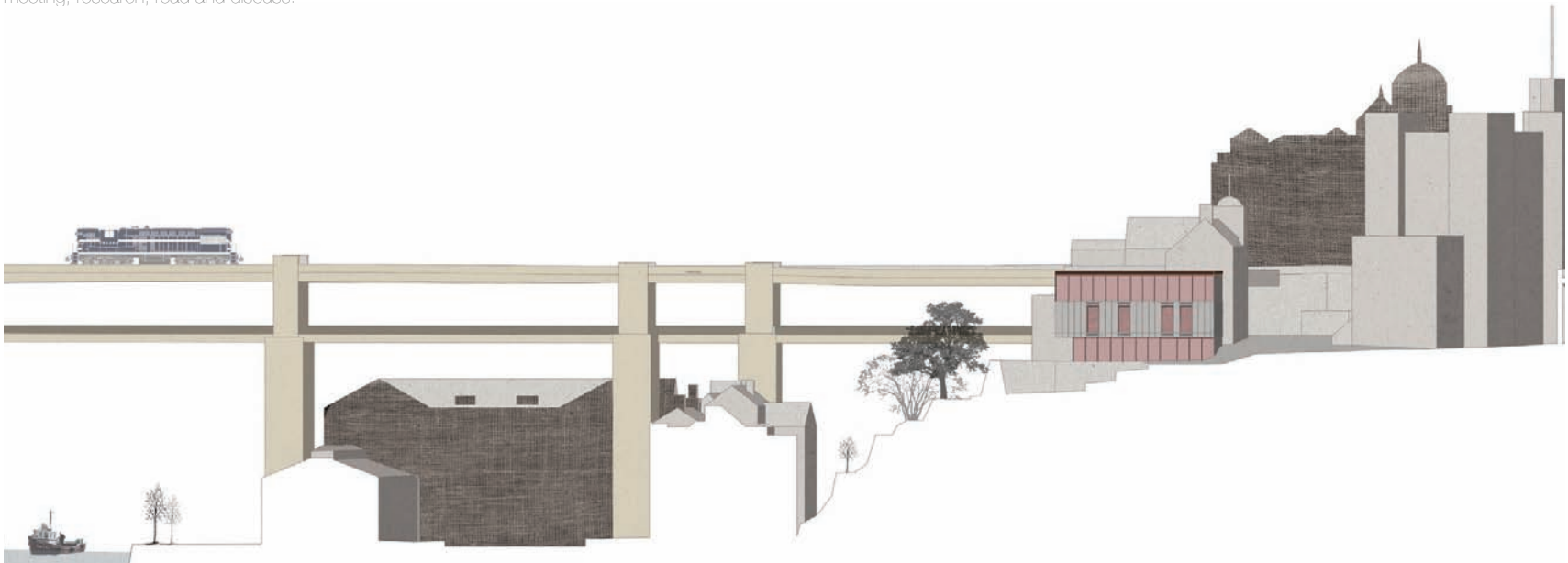
Community groups from all over the region will be encouraged to use the YL+P as a learning resource, and the YL+P will re-establish the act of thinking and the pursuit and exchange of knowledge as a rewarding pastime, and crucially, as a social experience; the subjects are not 'high-brow', but are issues that concern all of us and that we can all productively contribute to.

Crucially, the YL+P will be for the exchange of knowledge and the chance to challenge and debate ideas.



Georgi Georgiev

The design objective of The Young Literature and Philosophy Society project was to create a new building to be used as a specific library which differentiates it from the existing institution of the society. The Young Lit + Phil should provide a place embodying the ethos of the original building, but in a more accessible way. To encourage community groups to use the library, to re-establish the act of thinking, gaining and exchanging of knowledge, to provide social experience, to encourage challenge and debate are the basic principles that form the design strategy of the young library. In addition to that, to provide an environmental backdrop to the value of knowledge, intellectually, morally, socially and spiritually. The future library is set to house collections of philosophical literature, its related sciences, fictional and non-fictional works and any of their aspects. The aim is to provide special environment for reading and social interaction, meeting and contemplation with attention held on the self consciousness and knowledge. Thus there are four distinguishable areas that need to be provided according to the needs – meeting, research, read and discuss.





Lisa Young

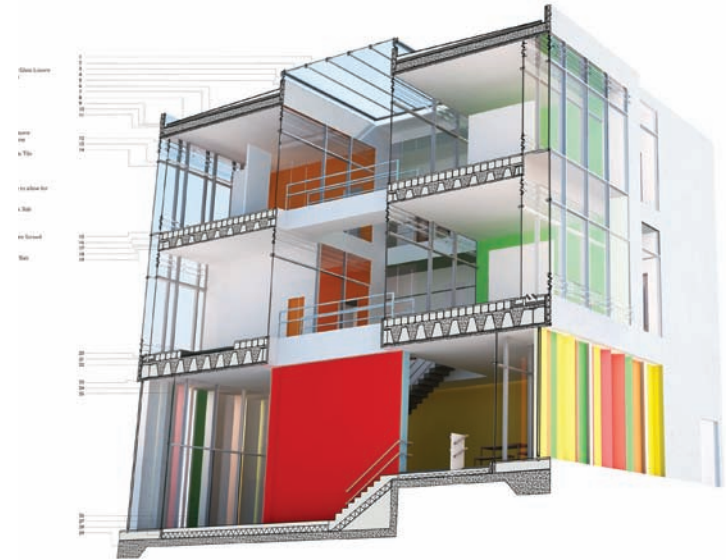
A Children's Library

Storytelling is older than books it was one the only way of passing on information. Storytelling is how children are introduced to books and stories.

'The story is told eye to eye, mind to mind, and heart to heart.'

The Young Lit and Phil Library will be a children's library focusing on storytelling as well as reading. The Lit and Phil hosts a lot of readings and lectures, my building will make these accessible for a younger generation.

Children's libraries are relatively new idea, only being introduced in the 50's. In Newcastle city centre there are only 2 libraries with a children's section the lit and phil being one of them. There is also Seven Stories which is Britain's archive and gallery for children's books, but no library solely for children. The Children's Storytelling library will be place that encourages interaction with books creating a space with is fun and enjoyable not only for children but for their parents too, creating spaces that allow parents to read to their children and children to read to each other.





Michael Brown

'Thoughts are Free'

The Literary and Philosophical society has served as an important institution in the journey of thought and understanding of the people of Newcastle. Opening up its doors and books to people from all walks of life campaigning for social change, it has served to change the status quo through the free dissemination of knowledge.

Continuing the Literary and Philosophical societies' rich history, the Young Lit and Phil will be a new specialist library committed to the same principles. By disseminating information in multiple mediums the new building intends to reflect contemporary changes in the social, political and philosophical life of Newcastle.

Inspired by the German song "Die Gedanken sind frei" (thoughts are free), the library provides spaces that harbour the creation of an idea from inception, encouraging the exploration of thought until new ideas are borne.





Oliver Dalton

'A Library without books'

The idea was to design a new building that would drive the Society into the 21st century bringing a younger generation of visitors with it.

There are several libraries in the Newcastle area but only one of which has an official Book Group. I aimed to provide a place in which people of any age can visit to discuss the books of their choice in an environment that suits them. This could be the quiet, reflective basement, the communal, more relaxed ground floor space or the more formal group discussion pod on the top floor of the structure.

Rather than having endless shelves of books, to further enhance the societies move into the 21st century, e-books will be provided on entry. Each e-book will have a full directory of fictional books on and will make the book groups function with ease.

After a discussion with members of the existing Lit & Phil, I realised that having no books at all would put the older generation off the change of location. To resolve this, a collection of first edition novels can be found in an archive in the basement, where people can read them in the adjacent space.





Robert Stacey

Castle Garth Library

The Castle Garth Library is a specialist fiction library that works alongside and functions as an extension of the Newcastle Literary and Philosophical Society. The Library aims to continue the Society's inquisitive nature in a new, purpose-built, accessible environment.

Castle Garth Library is situated in an area of Newcastle, near the historically significant 12th century castle keep and old city wall. The adjacent castle influences the library's design with towers structures clearly visible through its glazed double facade. Through the reading of books we gain new insight or perspectives on the world, grow in knowledge and wisdom, and stimulate thought and discussion. Books are placed in and around towers to emphasise the importance and value of books, and to link with the castle keep and its historic role of protection.

The towers are the key structural elements of the building, which are linked by a ribbed floor 'web'. The web structure represents the flowing of ideas from the books to the readers. The ribs radiate outwards, coming to a focus above the reading and discussion areas. Each tower is associated with a particular fiction genre and would appeal to a wide variety of readers' interests. Fiction reading is highly popular and the Castle Garth Library seeks to significantly extend and improve the city's literary facilities.





Sasha Edwards

Science + Technology Library

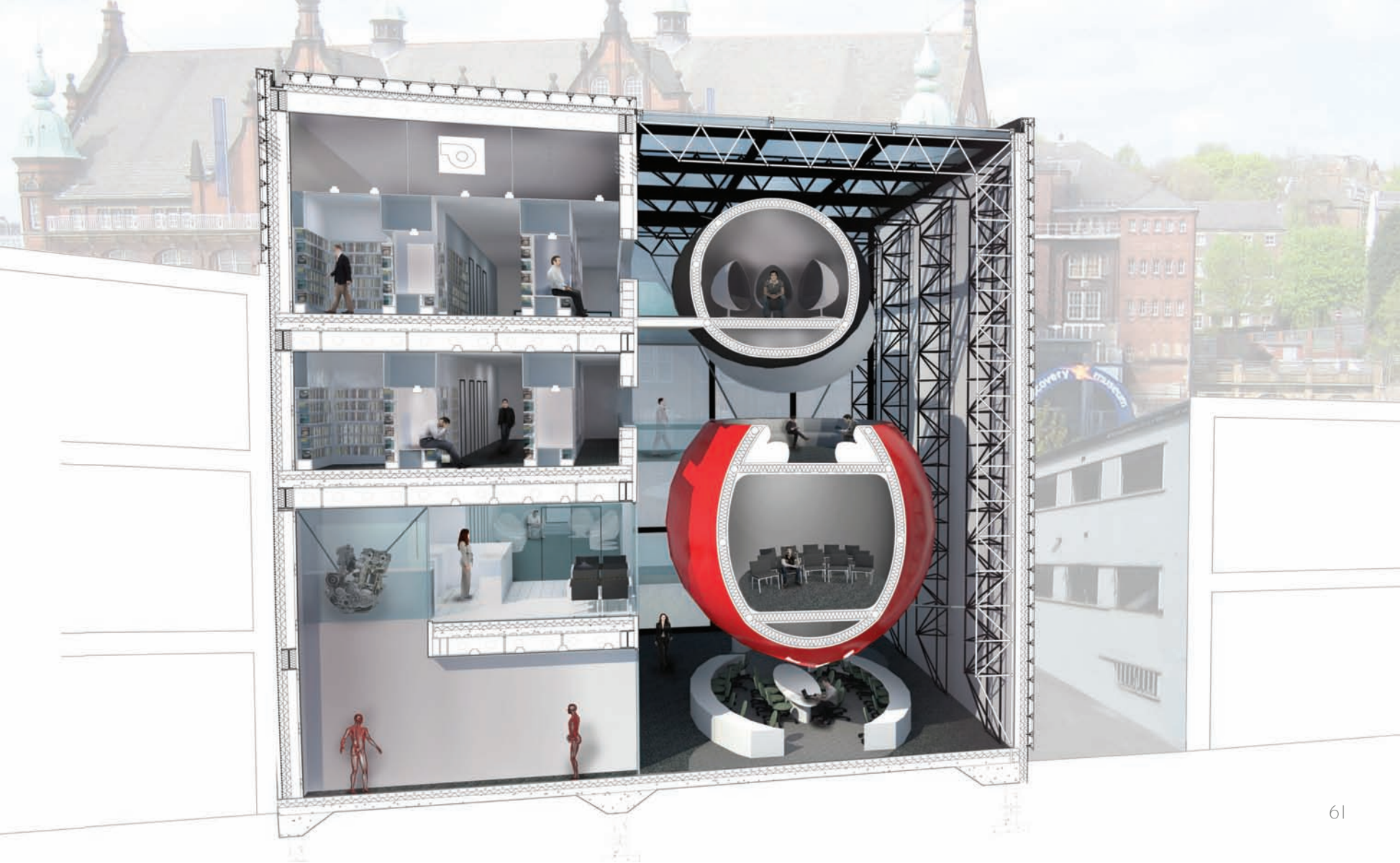
The Young Lit & Phil is a science and technology library that embodies the ethos of the original Literary and Philosophical Society, one of the largest independent libraries outside London. Some of the first cutting edge technology occurred in the original Lit & Phil, such as the minors lamp and the first electric light bulb. The new library will celebrate the technological advances of the original building and those within Newcastle upon Tyne.

This science and technology library is located on St James Boulevard and opposite the Discovery Museum. There is a link between the building, connecting the busy street to the science museum.

The main activities occur in the solid half of the building to the south, joining this is a space frame structure, in a glazed atrium where three pods are hung. The pods represent the advances in science and technology and act as an invitation into the building as they are seen from the two open sides of the site.

The four story building is laid out with a hierarchy of activates, that get quieter each level you go up. The ground floor consists of an open IT zone in the atrium and a double height exhibition space which is overlooked by the café through a glazed screen on the first floor. Also on this level is a social reading area and bridge entrance to the lecture room in the largest pod. The next two floors of the building are where the main library spaces are located, the second floor connects to the sofa area in the open mezzanine level of the large pod. The following two, smaller pods can be entered from the third floor, these are enclosed study areas, one for individual reading and the other for group sharing.





National Park Visitor Centre : 'The Sill'

A NEW NORTHUMBERLAND NATIONAL PARK VISITOR CENTRE + YOUTH HOSTEL

In conjunction with the Northumberland National Parks Association and the Youth Hostel Association, the architecture students at Northumbria University were asked to design a visitor centre set in the rich historic context of Northumberland.

The current facilities at Once Brewed on Hadrian's Wall are substandard and do not provide accommodation of the quality which befits an area of such wide and varied appeal.

The visitor centre will be a modern-day education centre which will house both permanent and temporary exhibitions and interactive learning facilities across a range of themes which will serve as a focal point in the Northumberland National Park.

The centre will also provide accommodation for visitors as an expansion of the YHA's existing facilities on the site. A choice of four sites were offered.

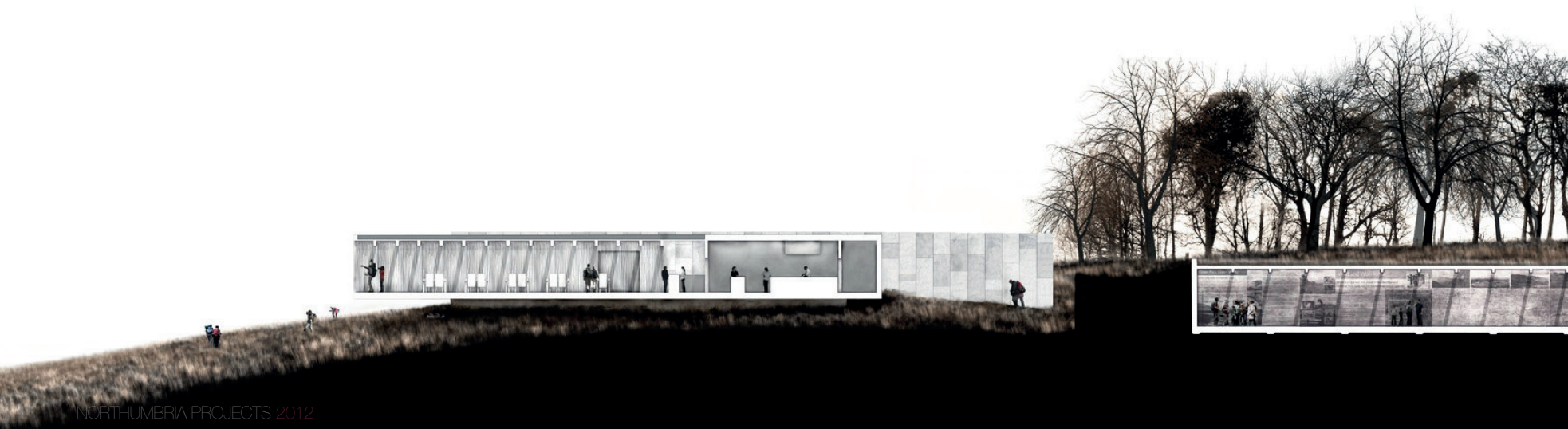
The current site at Once Brewed (which will be the actual site for the new visitor centre), with three theoretical sites offering diversity and provoking the generation of potentially fresh ways of looking at the brief.

Through the hard work of the NNPA and the YHA, funding has now been secured to take the project to the next stage of design, and a huge step closer to the realisation of the new visitor centre.



N.N.P.A. 'Sill' Prize

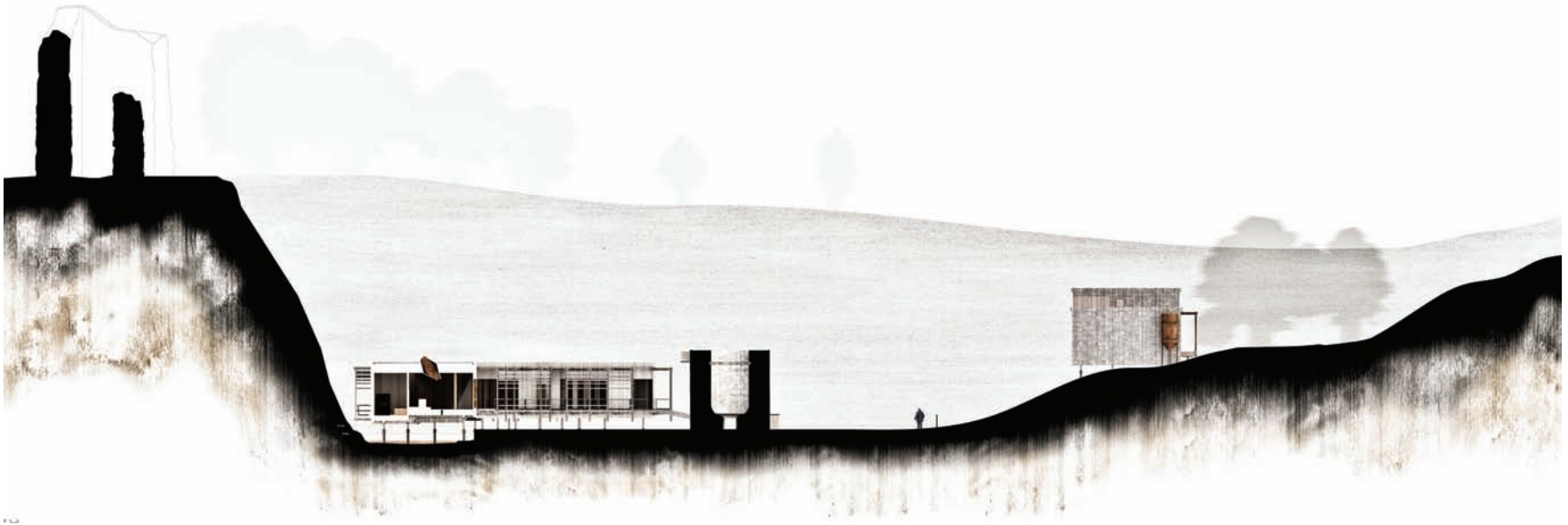
Rachael Raine Winner

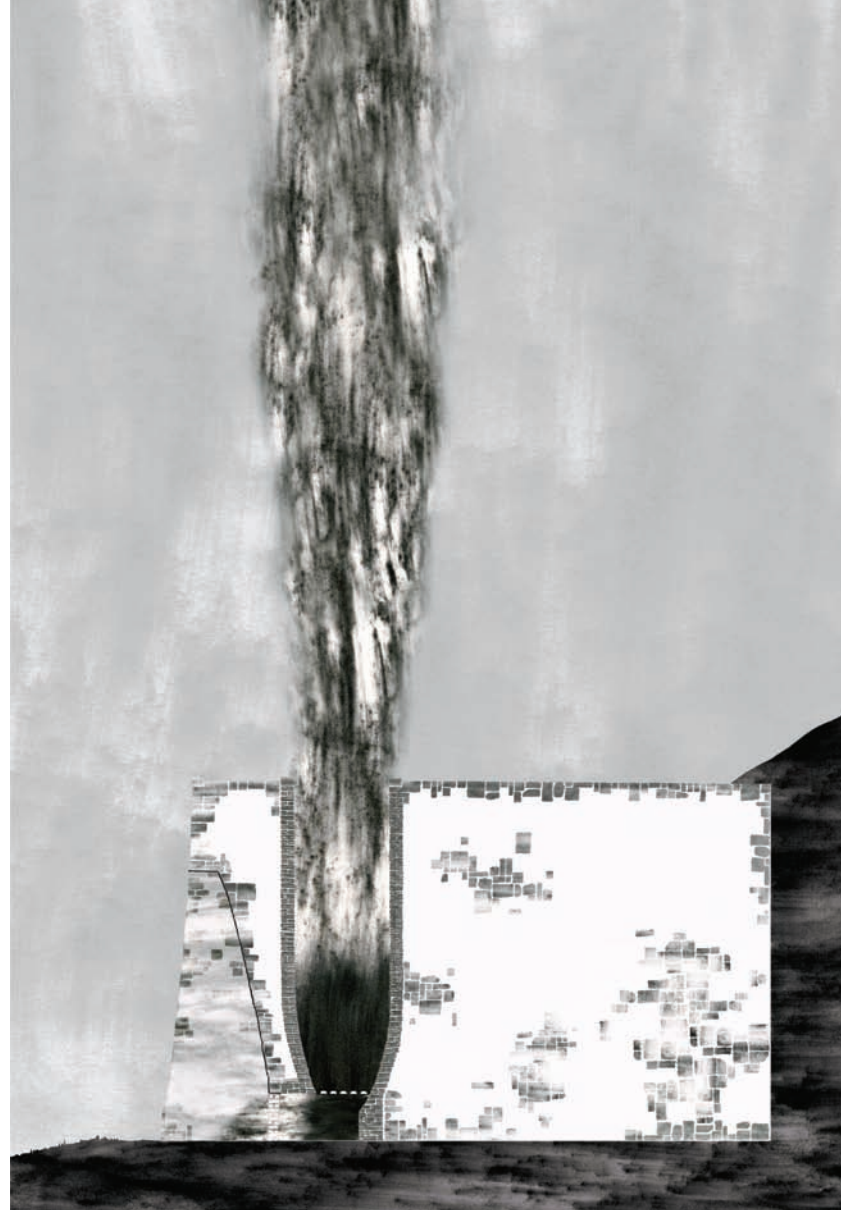




N.N.P.A. 'Sill' Prize

Rob Young Runner up





Once Brewed

The existing visitor centre and youth hostel at Once Brewed are centrally located on Hadrian's wall, and it is proposed that this will be the site used for the live project. The site is located in an exposed, expansive landscape, and offers particular challenges such as its proximity to the Vallum which runs through the northern edge of the site. The site is highly exposed to the elements, with the existing visitor centre remaining low and lacking visibility from the military road. The ground falls away gently to the south offering opportunities for architectural intervention.



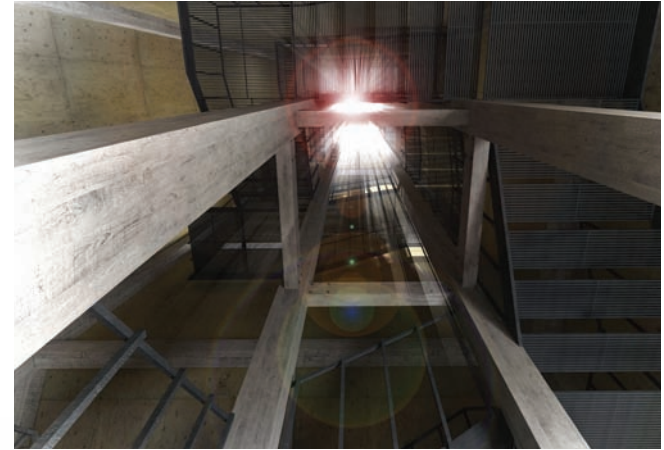
Alexander Davies

The Sill is an expanse of rock which started its life almost 300 million years ago. On it lies Hadrian's wall, which marked the edge of the roman Empire, the history which now dominates interest in the area. Whilst people come to see 'The Wall' it is the wilderness which has a lasting impression.

A visitors centre and youth hostel is needed to act as a base to explore the wilderness. It will be a modern-day education centre which will house both permanent and temporary exhibitions and interactive learning facilities across a range of themes which will serve as a focal point in the Northumberland National Park.

The centre will help to interpret the vastness of the landscape and the story of it's formation. From earth movements hundreds of millions of years ago to the impact of humans. It will be a beacon in the landscape to orientate and inspire people to explore. The building will aim to connect people to the landscape around them and intensify their experience of it.

Tracing the roots of prehistoric dwelling and the vernacular buildings of Northumberland has shaped the simply formed collection of buildings which make up the visitor centre. Attention has been given to creating distinctive, detailed spaces within the three separate buildings. The fall of the land helps to create a transition between the sunken, protected dorm rooms and the open, outward looking exhibition space. The tower joins the stubbick chimneys as one of many markers in the Northumberland landscape.





100,000 years ago
the first humans arrived in
the region of the
Museum of the Future

Steel Rigg

The iconic and internationally recognised vista of Hadrian's wall, the Steel Rigg site offers a great challenge due to its extremely exposed nature. The vast monolith of the Whin Sill rises to the east, offering a huge attraction to walkers, climbers, historians, artists and geologists to name but a few. This theoretical site is located slightly to the north of the wall and asks questions of addressing the visibility of an architectural proposition in such a significant historically and environmentally sensitive context.



Abigail McCay

"To her fair works did nature link,
The human soul that through me ran;
And much it griev'd me my heart to think,
What man has made of man"

- Lines Written in early Spring. William Wordsworth and Samuel Coleridge

Northumberland is a world heritage site, it has been an area of wonder and interest for centuries, boasting beautiful views and a rich, diverse ecosystem. Walkers have tread the paths of Northumberland for many years, carving a way through the landscape and leaving their mark.

This is represented in the new visitors centre and youth hostel, situated in the prominent area of Steel Rigg. The building aims to sit quietly amongst its majestic context, representing the vernacular of the landscape. The main hub of the visitors centre provides its visitors with the opportunity for shelter against the harsh weather.

Moving through the building, you sink down into the ground, until you are greeted by the full scale of the view of the Sill and the beauty of the environment. Centred on the idea of embedding and permanence, the visitors centre embodies all of the forgotten wonders of Northumberland and connects man back to the earth and environment.



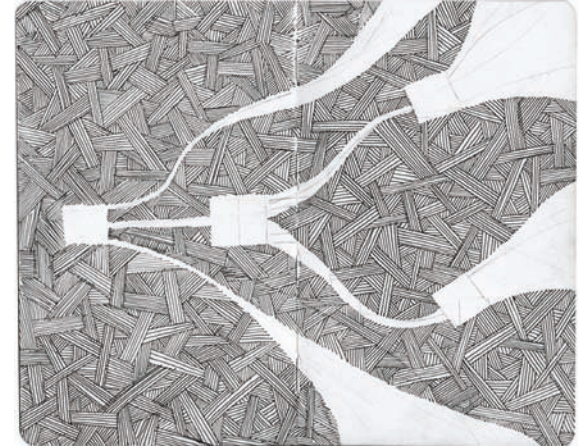
Alex Davison

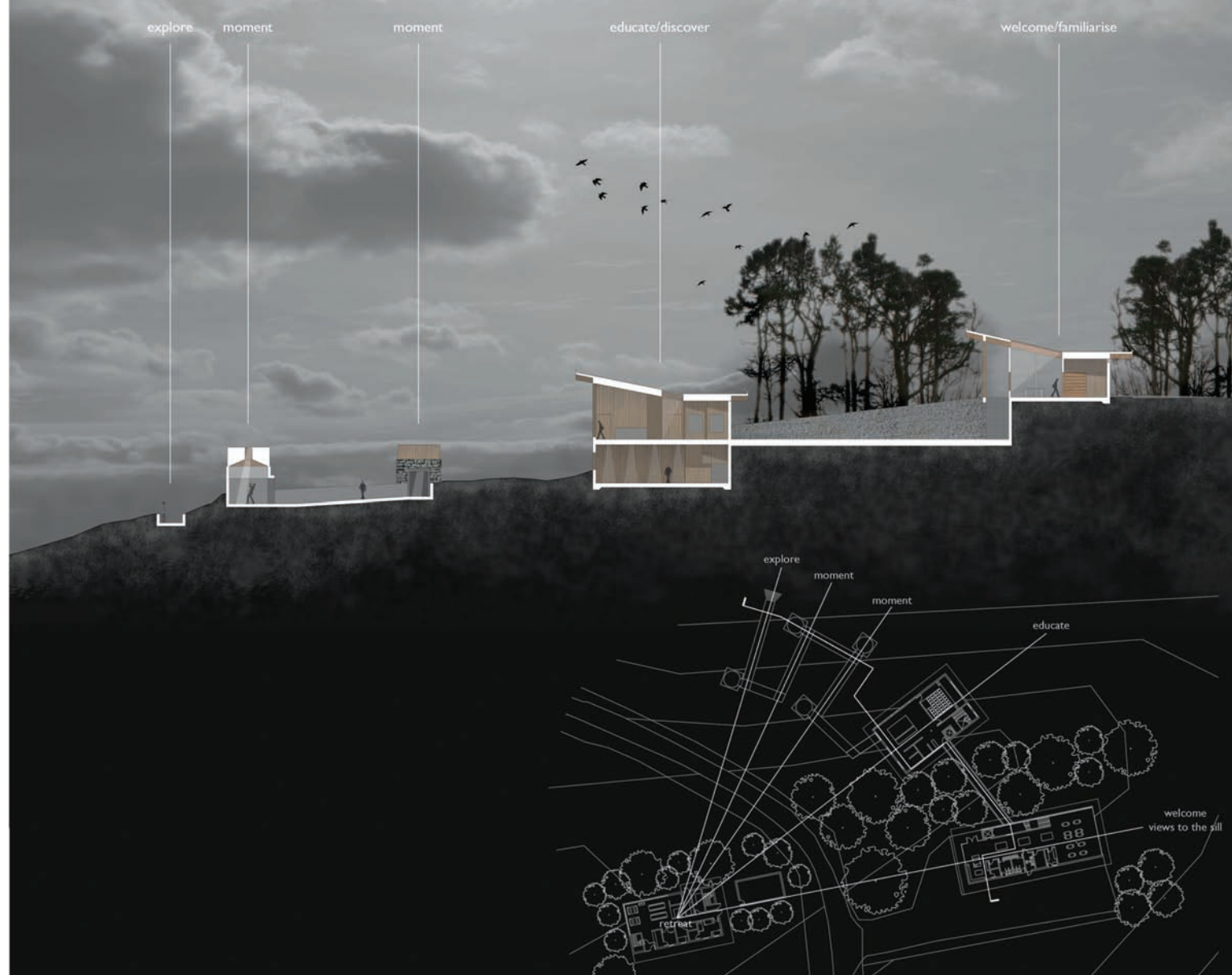
Northumberland National Park is famous for its Roman heritage with numerous museums, old Roman settlements and most importantly, Hadrian's Wall.

The National Park requires a new visitor's centre that will act as a centre point for tourism in the region. Representatives and Rangers have specified that the centre to be not just about the Romans, but to inspire and encourage visitors to explore the rich landscape and wildlife in the park.

The design for the centre focuses on exploration of the landscape and movement. The centre is split into different buildings each housing a different function. The 'welcome' building focuses at a key view of the landscape, drawing you through the building. Moving down and through the tree line is the 'education' building, containing exhibitions about the national park. Leading on through the landscape there are a number of 'moment' buildings. Each of these provides a different experience of the park. The journey through the landscape then ends at an opening inviting you to explore further. The hostel acts as the retreat element of the scheme, creating a link between these separate entities. The hostel sits surrounded by trees hidden from the park, and giving limited glimpses to the surrounding the landscape, creating a tension and once again encouraging the user to further explore the landscape.

The centre is built from mainly locally sourced materials and takes advantage of local renewable energy opportunities, creating a new point on the Tyndale renewable energy trail. The form of the main visitor buildings and hostel building is taken directly from the sill, lifting from the ground facing north along the valley.





Basem Barsoum

The Whin Sill is a slip of igneous rock dolerite that protrudes through a layer of carboniferous sedimentary rocks. The land is covered in purple moor grass, heather and cotton grass. The concept of the building is derived from components and materials such as Rock, Grass and Moss that make up the Whin Sill as well as its surrounding areas. The Rock is represented by the structural mass (concrete), which supports the building, the grass is represented by rooftops, and the moss is represented by the glazing façade containing its lightness.

The Visitor Center features a slope at the ground level, which reflects the contours of the natural landscape, being lifted up to reach the highest point, offering spectacular panoramic views.

The building engages the user with the remarkable views of the Northumberland National Park, stepping down the slope and merging with its surroundings. The building is split into three parts, the Ground Floor occupying the Visitors' Centre, The basement occupies the Educational Centre, and finally the Youth Hostel is situated in the subbasement. Each floor is supplemented by a huge terrace, which allows open views of the landscape for leisure as well as for educational purposes. This building comprehends with all visitors needs, and is a perfect place for learning about the significance of the place as well as a pleasant residence to relax and enjoy the impressive sights.



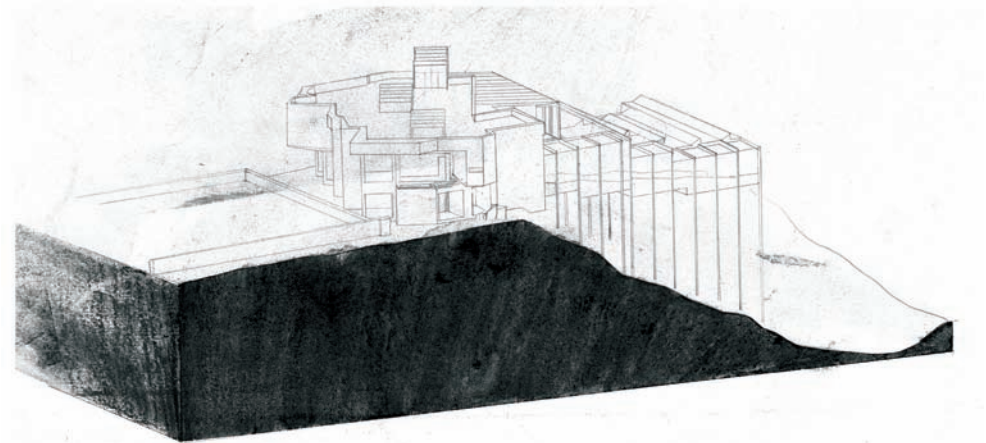


Ben Weymes

The rugged landscape of Northumberland has been a point of inspiration and a subjective backdrop for many artists throughout time. Artists such as the romanticist painter John Martin and working-class observer George Brown have used the region's landscape in their work to great effect. The need for a new visitors centre on a site facing the "Whin Sill" crag gives possibility for an arts centre featuring a gallery, studio, cafe, lodgings and a series of spaces that will allow artists to study the landscape and produce their own work from it.

In order to entice artists and visitors to produce their own work on site, the scheme uses glazed transitional spaces that are sequenced throughout the building in order to stimulate a mental connection between the work exhibited and the surrounding landscape that has inspired its creation. Viewing spaces that centre on expansive views of the Whin sill, or frame surrounding trees and vegetation, or simply provide space for still-life studies of objects are offered to the visitor. Alongside these "viewing niches", regular workshops will take place in the first floor artist's studio whereby teaching artists can pass on their skills to visitors and visiting school groups.

The building is divided into three key functions, the timber-shingle lodgings, the bark-formed concrete core and the black charred-bark gallery space that is suspended upon the site's North bank by glulam framework. The materiality of the scheme signifies the human interpretation of the site itself (symbolised by timber) and how it can be formed just as an artist may alchemise their interpretation of site within their work. The concrete core that visitors arrive at, with a heavily tonal, bark-casted exterior makes an obvious connection to the crag nearby and pays homage to its natural beauty.





Catherine Rawcliffe

The visitor centre is located in the heart of Northumberland, in the shadow of the Great Whin Sill. Atop this spectacular natural formation runs the North-West frontier of the Roman Empire, Hadrian's Wall. Ruins of Forts and Milecastles, once the only gateways through the impenetrable barrier, interrupt a journey along its path. Inspired by the philosophy of classical geometry that defines these structures, the visitor's centre and YHA Youth Hostel are contemporary interpretations of the roman fort.

It is said that visitors to Northumberland National Park are attracted by the History of the Romans, but leave with much more. This shaped the development of the visitor centre.

Northumberland's unique picturesque landscape is steeped in history. Centuries of stories, Myths and Legends are at risk of being lost and forgotten. The exhibitions within the Visitor Centre will keep these stories alive, with special events to allow locals to recount tales, recite poems or sing songs that otherwise may never have been revealed.

From afar the tower rises majestically from the landscape. Peeking above the trees, the viewing platform allows a new perspective on the landscape. Accentuating the incredible scale of Hadrian's Wall, never before truly revealed to the public.

At the heart of the building a void runs the height of the tower. Upon entering this space, the reflection pool gives a direct connection to outside as it reflects the sky above. The presence of absence and the atmosphere within this space will evolve and change with the seasons.





Ciara Corbett

"The Sill can elicit feelings of being on the brink: anticipating new discoveries and far horizons. It is the foundation stone of a window: allowing us to look back to the edge of the Roman Empire, out to the whole of the national park and for-ward to a sustainable future."

The "Sill" is a live project which involves designing a visitor centre set in the rich historic context of Northumberland. Perma-nent and temporary exhibitions will provide education and understanding through interactive learning. Accommodation for visitors will also be provided.

Crags Lough was first discovered by Marcus Beresford Heywood who recorded a number of routes in the Climbers club journal published in 1912. Crags Lough has two different kinds of stone forming at each end; limestone and sandstone. As each stone has a different ph, this causes different communities of plants to grow; acidic plants and alkaline plants." as the water re-mains neutral trio begins to form from the different elements of the Lough. This can be referred to as 'ecotone' – "a transition zone between two communities containing the characteristic species of each [eco - + Greek tonos, tension tone]" Crags Lough being the transition zone.

The narrative for the Visitor Center was to merge a trio of vernacular buildings together to represent the 'ecotone' community at Crags Lough whilst framing views towards the Sill, miles Castle Forte, Hadrian's Wall and Crags Lough. The Visitor Centre will exhibit 'ecotone' communities of plants through temporary and permanent interactive exhibitions.





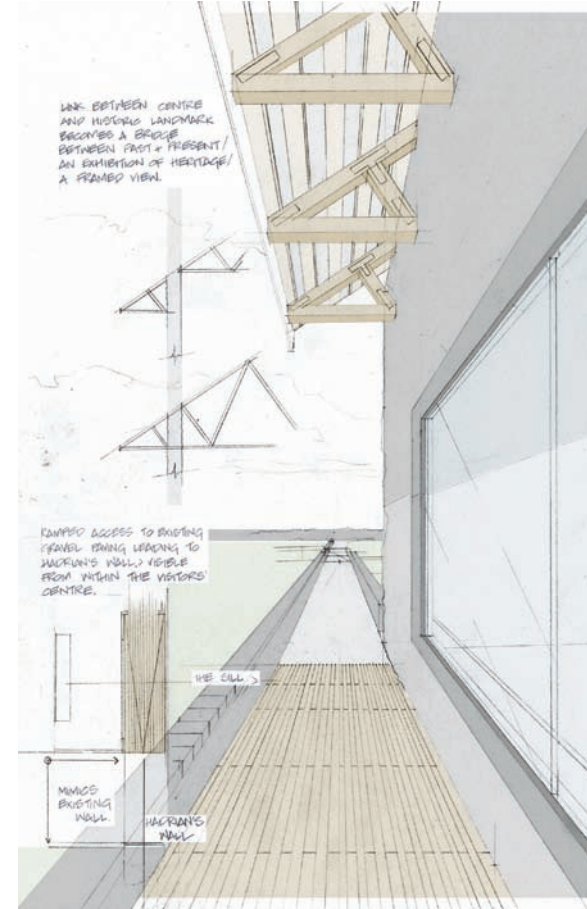
Christopher Hall

Previously a sporadically used car park, the site for the new Visitors' Centre lay adjacent to the Great Whin Sill, is bound by dry stone walling and surrounded by partial woodland. Across this vast expanse of green land, small pockets of humanity live and dwell; sowing seeds, building homes and farms. The scar of man can be found both within these scattered smallholdings and their resulting cuts across the barren lands. Through the use of natural and ecologically sourced stone and wood, generations of people have been using their hands and sawy to create functional beauty through skills passed across centuries.

These masonry and carpentry skills are a rarity across the country and are fading fast. In the spirit of celebrating heritage and history, the Steel Rigg site will play host to the revival and education of said skills, through verbal communication, physical demonstration and participation.

Conceived as a reinvention of the local vernacular, the scheme aims to create a seemingly spontaneous cluster of buildings, in keeping with the inherent tradition amongst local farmyards to cater to specific needs which inevitably alter across time; creating diverse and individual master plans.

Busy with activity, the workshop area is the focal point of the scheme, with the work spilling across the wooded terrain in which it lies; both through the foraging for material and through the exterior working zones. Slotting into the boundaries created by the existing dry stone walling, the building is sensitive to its ancestry, as is the visitors' centre, which lies across the road in the excavated car park. With an exterior walling workshop and seated auditorium with views across the Whin Sill the Visitors' Centre is homage to the natural world as much as it is to the heritage skills celebrated by the scheme.





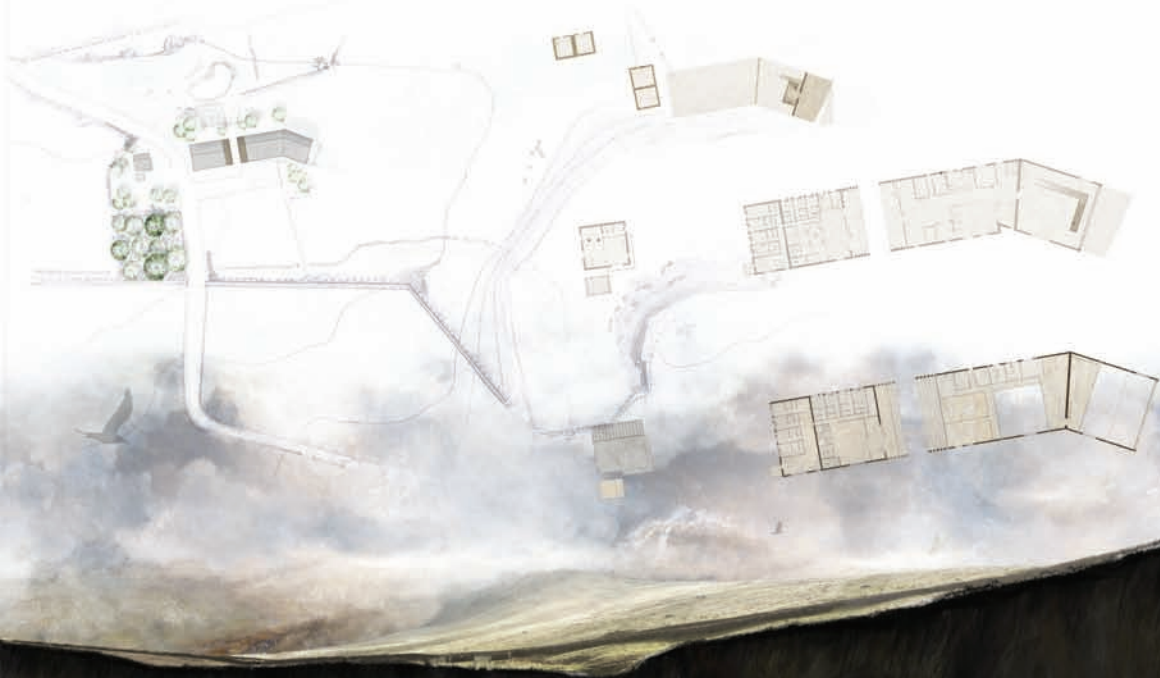
Clive Rankin

The physical landscape is dictated by the whin sill and the area's rolling contours. Following the landscape, the site is situated on the path of this directional flow creating a pinch point and potential for rest and reflection.

Acting as a focussed extension of the landscape, the scheme is articulated along this longitudinal axis, moving in harmony with its surroundings.

The scheme seeks to add to the series of markers in this historic and expansive context, providing further layers of history, and the opportunity to interpret and enable learning.





Drew Lowe

The 'Sill' site is located next to existing parts of Hadrian's Wall. Every year, millions of people travel to visit the World Heritage Site with the purely historical experience as the intention.

"People come for the wall... ...they leave with the landscape."

Yvonne, Northumberland National Park Authority

The site panoramas Northumberland National Park inviting views in all directions. The diverse landscape is characterised by the imposing mass of the Whin Sill. People visiting the Centre and Youth Hostel should experience this from inside as well as out.

Each building within the Centre frames the scenery, directing the line of sight at various points upon the Sill and surrounding landscape. Openings ranging from the large framed main space to the intricate directing views from the youth hostel bedrooms maintain a constant bond between the visitor and the landscape.

The combination of this and the beauty of the honest structure within each building produce an experience unlike any other to the Northumberland National Park.





George Speirs

Exaggerating the Forces of Nature

The Steel Rigg site boasts an array of geological features, most noticeably the Whin Sill, which carves across the southern region of Northumberland National Park. The scheme aims to pay tribute to various elements that shaped the immediate surroundings and promote the idea of adventure.

The Youth Hostel and Visitors' Centre are two separate entities, which represent two tectonic plates colliding. The proposed design is influenced by the strong wind speeds that sweep across the site. This is exaggerated by the angular nature of the building to concentrate this force momentarily at the entrance walkway that divides the two programmes.

A nonlinear walkway connects the car park and the elevated first storey. Designed with a flat green roof, this layer offers panoramic views for star gazing on a clear night and a sustainable roof to the building.

Descending the lightweight stairs into the heavy stratified hillside, the middle layer connects visitors with the geology of the region. The open plan communal area is pushed into the hillside, with an exterior space that exposes the natural geology of the site.

The lowest floor aims to bring the visitors back to the surface of the site creating a relationship with the biodiversity of the National Park.

Overall, the building gives the impression that the forces of nature have caused the floor plates to slide and the structure to emerge from the landscape, exaggerating the results of natural transformations that have been occurring for millions years.





Harrison Symonds

The site of Steel Rigg is rich with both geological and historical significance. The proposal relates sympathetically to its context and sense of place; having an appreciation of natural light and exploiting views out towards Hadrian's Wall and the Great Whin Sill.

The visitors' centre and youth hostel occupy two adjacent linear buildings, reflecting the linearity of Hadrian's Wall. While Hadrian's Wall is embedded in its 2000 year old history, the new wall is elevated above the site, allowing the architecture to 'float' above a transparent level.

The buildings are divided into three, horizontal "strata" each with a distinctive architectural experience. Approaching the Visitor Centre from the south, an open-plan, fully glazed level containing reception, dining and retail spaces allows uninterrupted views of the landscape. Above this, at tree-canopy level, is a "floating", timber-clad box housing the top lit exhibition spaces. Below the glass entrance level, private spaces for educational facilities occupy a cave-like, single aspect storey partially set into the hillside.

The Youth Hostel responds in a similar dynamic; the lower transparent level is partially set into the hill creating an intimate enclosure for quiet activities. The building's northern edge is cantilevered out over the landscape, which accommodates the main social space. Above, in the closed level, the building is divided into a series of cellular dormitories, each exhibiting a view out to the east and the rising sun.





Hayley Stafford-Jones

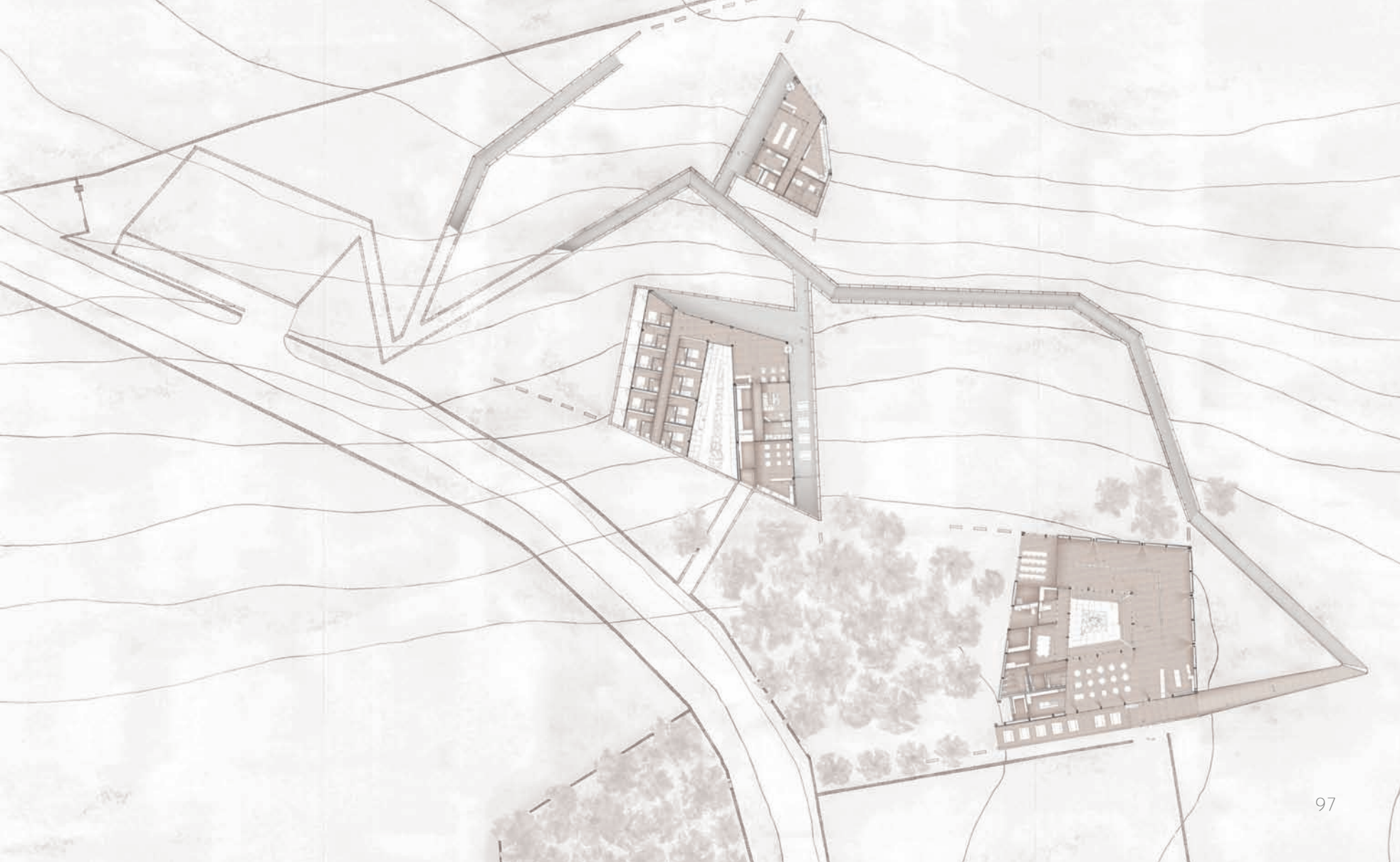
A visitor's centre and hostel situated in the rich historical context of Northumberland National park; meters away from Hadrian's Wall and in sight of one of Northumberland's famous rock formation, the Whin Sill.

This collection of buildings does not seek to imitate or blend the landscape but rather contrasting is a way to complement and emphasize the beautiful surroundings. The centre will focus on understanding the geology of Northumberland, and mans affect on this land.

This design seeks to connect the visitor to this beautiful landscape and emphasize the man-made marks on the land. This has been realized with a permanent exhibition, which links all three buildings. A path takes the visitor on a journey; an emphasized route that is taken across the site, sunken into the ground enclosing the visitor in the land itself. This path accentuates the typography, so the various rises and falls that the geology of the land creates can be appreciated. The exhibition along this path takes them through the millions of years that create the various rock formations that can be found in Northumberland today. The path slowly emerges out of the ground ending in a ramp that juts out, framing the most recent rock formation found in Northumberland, the Whin Sill.

The buildings themselves carry on the idea of connecting to the landscape, done in the way they sit into hillside or lightly on top of the peak, as well as accentuating the connections of the buildings lightweight wooden structure.





Jack Stephenson

"The Sill can elicit feelings of being on the brink; anticipating new discoveries and far horizons. It is the foundation stone of a window; allowing us to look back to the edge of the Roman Empire, and out to the whole of the National Park and forward to a sustainable future."

Located at the picturesque site of Steel Rigg, the subtle scheme has an intimate connection with the landscape. Providing a new focal point and gateway, people are lead through a threshold into the landscape, exploring the building upon their return. A new Visitor Centre emerges quietly from the mature tree belt; encouraging and transforming the way people access and engage with the rich Northumberland context. The Youth Hostel is buried into the sloping topography; allowing the landscape to speak for itself.

Conceptually driven by key elements in the landscape, the new threshold has an unavoidable relationship to nature. Following the clustered form of the surrounding agricultural buildings, the programme is separated into 3 key zones, allowing the visitor centre to be completely closed down at night. Key aspects of local vernacular architecture are also drawn upon along with reference to Roman historic context of the area. Constructed out of local materials, including naturally durable Scottish Larch and Basalt Whinstone, the buildings are rooted in their context. The natural materials do not resist the landscape. Larch quickly surrenders to the elements as it weathers to a silver grey, and the Basalt Whinstone is eventually reclaimed by the landscape where it was once quarried.

Diverting people from the National Trail, the linear route is aligned with key components in the landscape. The concourse exhibition allows people to capture certain moments in time, exploring the protected layers of the rich historic context dating back some 295 million years ago to the end of the Carboniferous period. Guided by curiosity, the infinite journey extends out across the untouched landscape towards the horizon providing an opportunity to capture a glimpse of its ephemeral beauty. Upon return, quiet seated steps offer a moment of reflection as the visitors remove their boots before exploring the visitor centre. Returning to the 'nest,' the Youth Hostel encourages conversation between like minded people; sharing ideas on the veranda and in the primitive act of gathering around a fire.





Jamie Smyth

Located in the North East of England, Northumberland National Park has many unique features that attract visitors from all over the world. It boasts the darkest skies in Britain, it is home to a unique collection of flora and fauna, and more famously it is the site of the ancient Hadrian's Wall dividing the park from border to coast.

Hadrian's Wall has been attracting visitors for some time and the beauty of the natural landscape has generally been overlooked. The Northumberland National Park has specified that they would like to create a new building that will educate visitors about the beautiful and diverse natural landscape in which the Wall is situated.

Overgrown and crumbling, it is easy to forget that the wall is a relatively new addition to the landscape which pre-dates it by over 290 million years. It would not possess its materialist if it wasn't for the layers of rock providing its plinth. Magma intrusions in the earth's infancy have created rock formations unique to the North East, forming the great Whin Sill.

As well as the vertical cracks in the rock face, long linear lines are seen all over the surface. The new visitors centre will form the next linear mark in the landscape.

With views to the Whin Sill from the site, the building draws upon the unique rock formations within the vicinity, inspiration for the buildings form. Visitors are encouraged to explore the underground exhibition spaces and education rooms, of listen to the daily talks from park rangers in the lecture space.

In partnership with the youth hostel association, the scheme also provides accommodation for guests to stay the night after long days of exploring the landscape. The scheme as a whole provides visitors with the necessary information to go out and explore the geology for themselves.





Katie Weymes

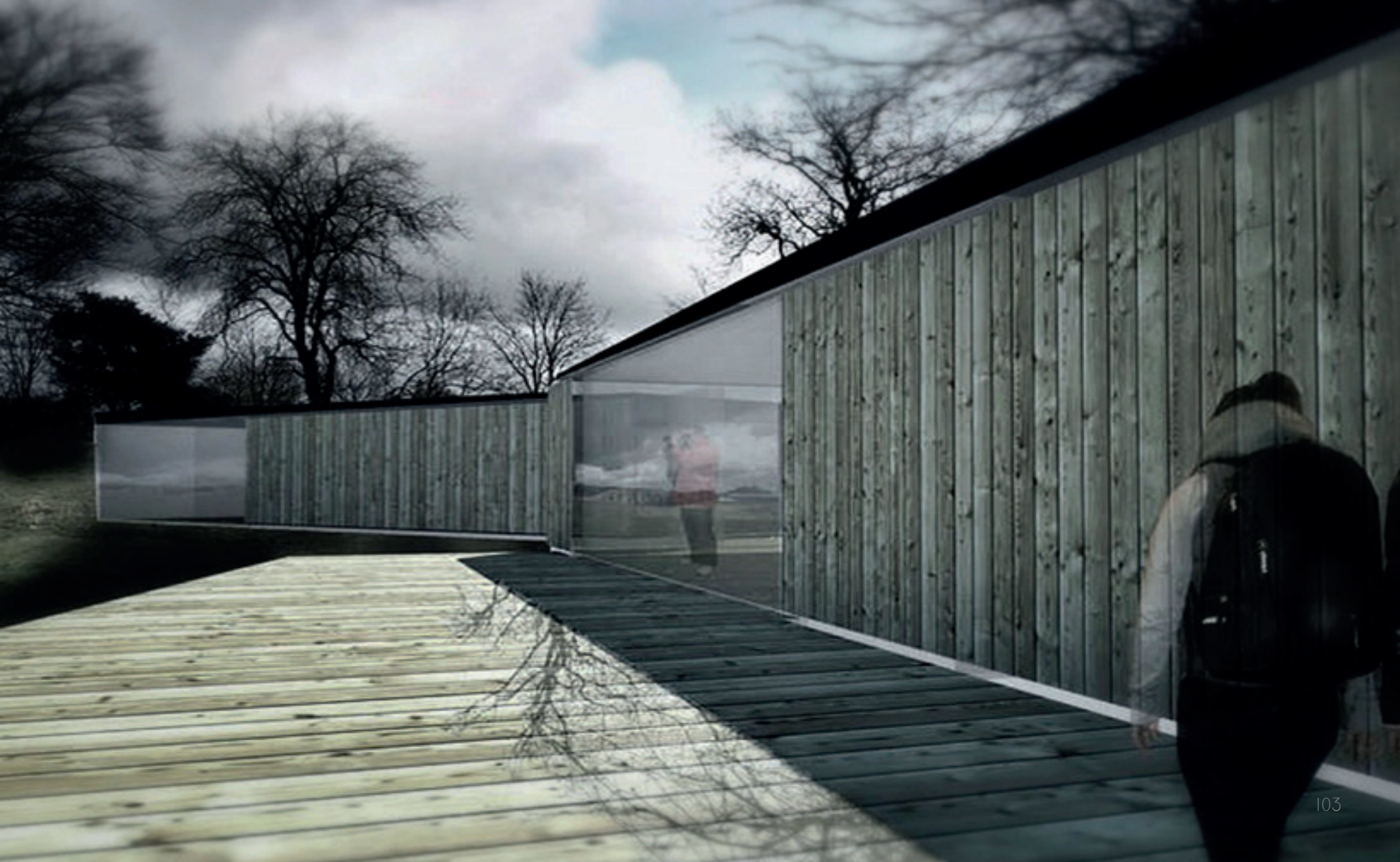
The long horizontal panoramic views of the sill have a strong influence the concept of the design. The site sits on a hill but the surrounding rolling hills are relatively flat.

The visitors Centre sits at the highest point along the Hadrian's Wall and provides stunning views of the wall and the Whin sill. The concept driving the project lies in the orientation of a space to direct views towards these landmarks. Orientation and shape are used heavily in the concept in order to direct views. In terms of materiality, the verticality of the timber cladding mirrors the texture of the Whin Sill. The long horizontal shape fits conformably into the landscape

The space is used to inspire and educate visitors about the Northumberland landscape through exhibitions. The visitors Centre also provides visitors with somewhere to rest their journey where they can enjoy food and drink

The visitors centre and rangers station are separated by the road that runs through the hill, but their shapes maintain a dialogue between the two individual entities. Similarly, although the shapes of the visitors centre and youth hostel building are different, the perpendicular edges form a public courtyard between the two shapes





Laura Spence

The 'Sill' is based around an ongoing live project to rebuild the visitor centre and youth hostel in the Northumberland National Park. The visitor centre is designed to reflect and realise the natural landscape and to inform visitors of the variety of outdoor activities and attractions that the national park has to offer. Both buildings are partially submerged into the landscape and extrude above the land to maximise the main focal views of the Whin-sill and Hadrian's Wall. The shape of the building reflects the formation of the Whin-sill itself and the roof lights represent the cracks and crevices in the rock that provide habitats for wildlife and plant species. Internally the roof lights mirror circulation routes throughout the building. The extensive turf roof encourages visitors to explore the roof with direct access from the hillside.





Luke Willett

The Earth has been changing for 4,600 million years, with geological changes shaping the Northumberland National Park into what it is today. The Whin Sill has seen the coming and going of the dinosaurs, ice ages and more recently the Romans. It remains with a brooding presence that creates a sense of foreboding holding memories of creatures that once existed. Hadrian's Wall lies woven into the landscape as a relic of what was once a defensive barrier.

The project embodies the link between geology and man, partly embedded into the landscape it offers nature a foothold to reclaim the exterior surface whilst the timber addition exists as a clear separation between past and present. Like all before the building will eventually succumb to the force of nature whilst the Whin Sill stands resolute.





Mark Akister

The new Visitors centre and Hostel aim to increase awareness of the park, in turn increasing tourism, helping keep the park safe for future generations. The Visitors centre and Hostel are situated on Steel Rigg close to the parks treasured Whin Sill.

The Visitors centre and Hostel use the forestry surrounding the site, integrating themselves amongst natural surroundings. By using existing gaps in the trees to shape the structures, the buildings don't detract from the parks natural beauty and have minimal damage on existing flora. The structures have been raised so they do not disturb the ground more than necessary and thus can be removed more easily.

The Centre and Hostel are an amalgamation of several component structures, and as such each space has a unique purpose. Each structure is made up of natural materials like timber that blend well into the park and the site. Connecting each of these is a series of raised walkways, which form the spine of the buildings and act as the corridors between spaces. The aim of the walkways is to break down the barrier between the interior and exterior encouraging visitors to explore outside and to feel a part of the park throughout their visit.

The Visitors centre and Hostel integrate themselves into the natural form, becoming a part of the park. By acting as such each visitor is taken on a more phenomenological journey, feeling much more a part of the landscape than they were before.





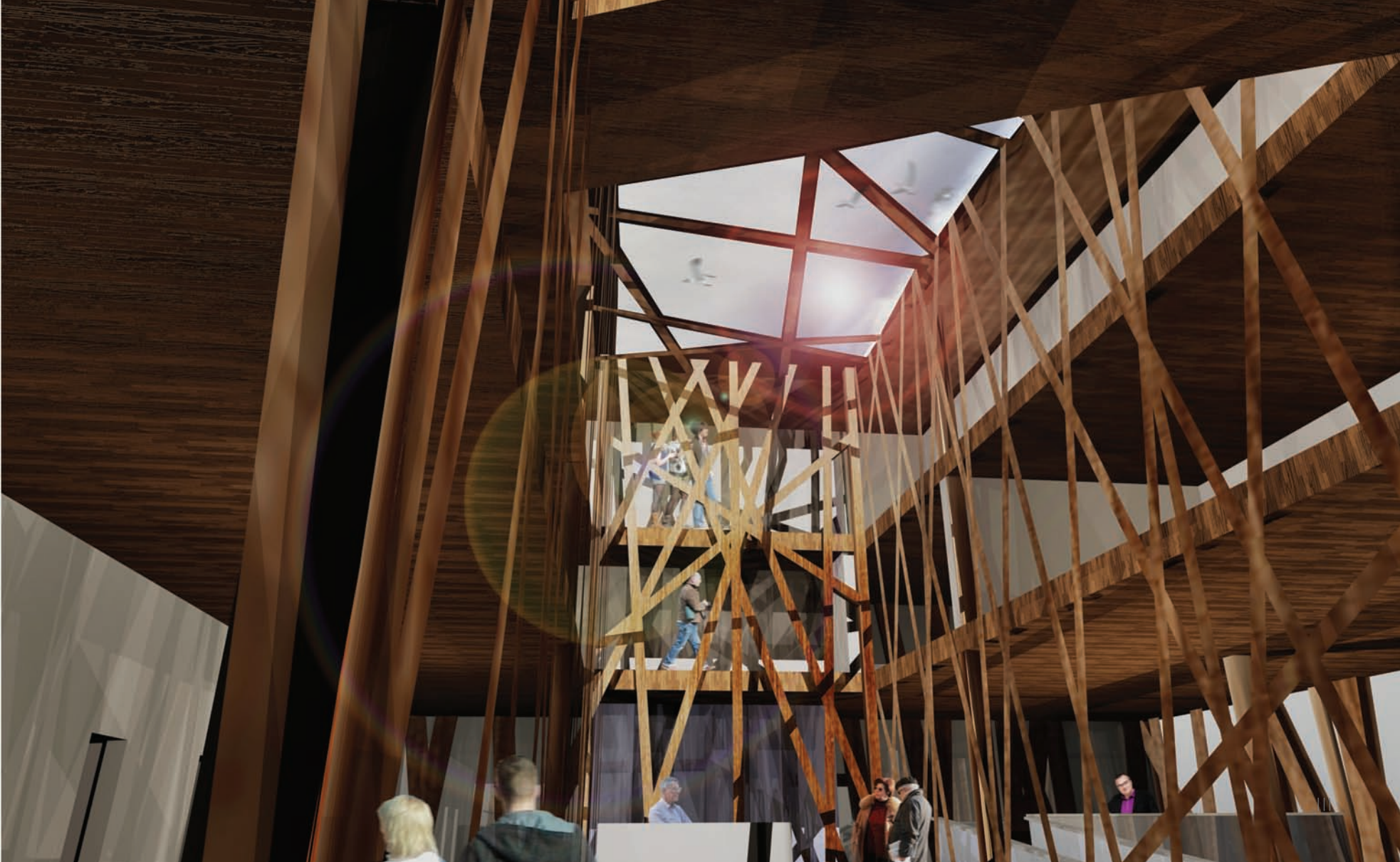
Mohammed Al Zeera

"No house should ever be on a hill or anything. It should be of the hill, belonging to it. Hill and house should live together, each the happier for the other."
Frank Lloyd Wright

The area is known for its spectacular views of the Hadrian's Wall, the igneous rock, and the breath taking views of the landscape.

The concept behind the visitors' center is to connect with nature, and the inspiration is taken from the trees that are located on the site. In respect to nature the buildings skin is an abstract pattern of the tree branches. The space inside is designed to give an atmosphere of walking through a forest and the central focus of the space is the Sill.

The scheme houses an exhibition space for the national park, a youth hostel, café/bar area, a library, hall, offices, retail area, etc. the building should fit around 80 people including staff. The space will mostly be busy during the summer and fall.

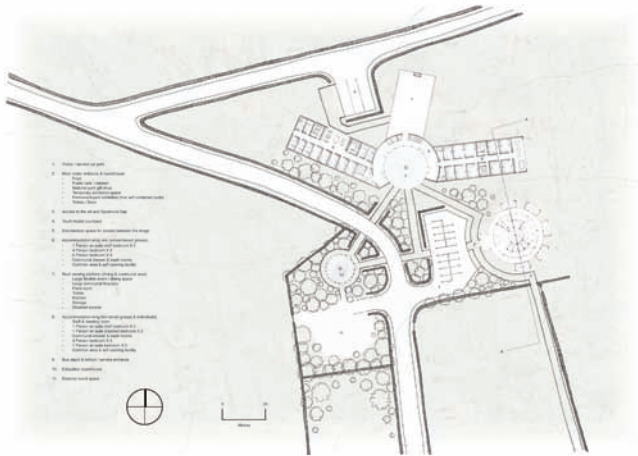


Nathaniel Day

At the crest of the sill lay a trinity of Roundhouses, the whole, broken, and absent that each connect with the landscape differently by addressing the nature, topography, and geology of the immediate context. Rising out of the hillside are three commanding wings of gabbion stone orientated together by a welcoming fire pit forming the centre of a circular 'roundhouse' courtyard, balancing dominance with subtlety. Neighbouring, nestled amongst a sanctum of trees is a modest roundhouse where people gather in anticipation, teased with slotted views out in all directions.

Attention is gravitated back towards the initial view, the sill, in the foreground the striking ancient vernacular of the new Northumberland visitors centre catches your eye with equal splendour, with its five shimmering pods radiating from the perimeter, each representing one of the parks newly formed sub-counties. The central roundhouse frames views, offering a tantalising glimpse of the picturesque context ahead.

Playing host to the tales that comprise the story of the Northumberland National Park this new collection of buildings enhances all that makes the park the desirable destination it is for so many people.





Nicholas Husband

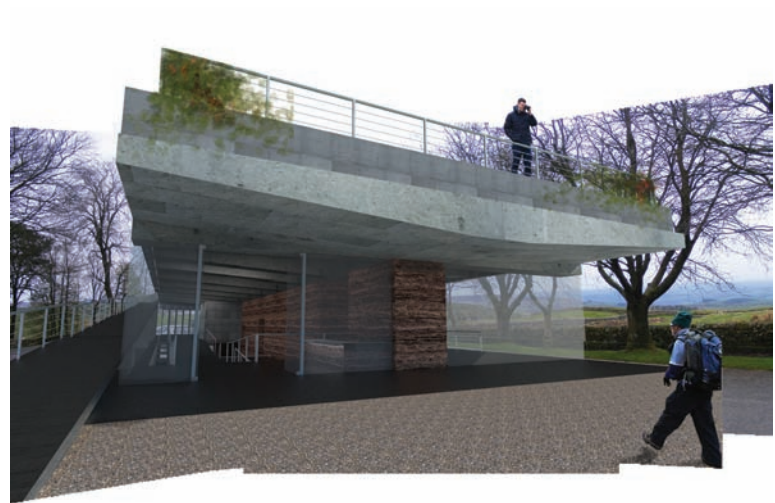
The Sill project was commissioned in order to promote awareness of the multitude of opportunities within the Northumberland National Park landscape. Awareness of the importance of sustainability within the national park is promoted throughout.

The Steel Rigg Visitors centre will be located in the middle of Hadrian's Wall, between Newcastle and Carlisle.

The 'Whin Sill' is a geological landform that emerges from the earth. The schemes concept reflects this. The scheme upholds the National Park policy on sustainability, minimising the amount of Earth wasted or discarded. The excavated earth will be reused and have a visible presence wherever possible. A large green roof and rammed earth spine epitomises this.

The building incorporates a large exhibition ramp to journeying through and around the earth rammed wall. This allows a transition from the lower level geology exhibitions, through the ground level national park information centre, ending at the sustainability and wildlife roof level.

The scheme encompasses the traditional, sustainable values of the National Park, combines them with contemporary structural techniques to produce a new central node and focal point for the Northumberland landscape.



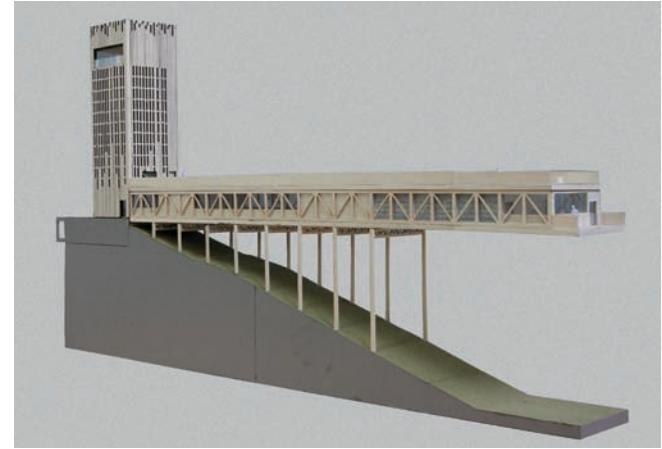


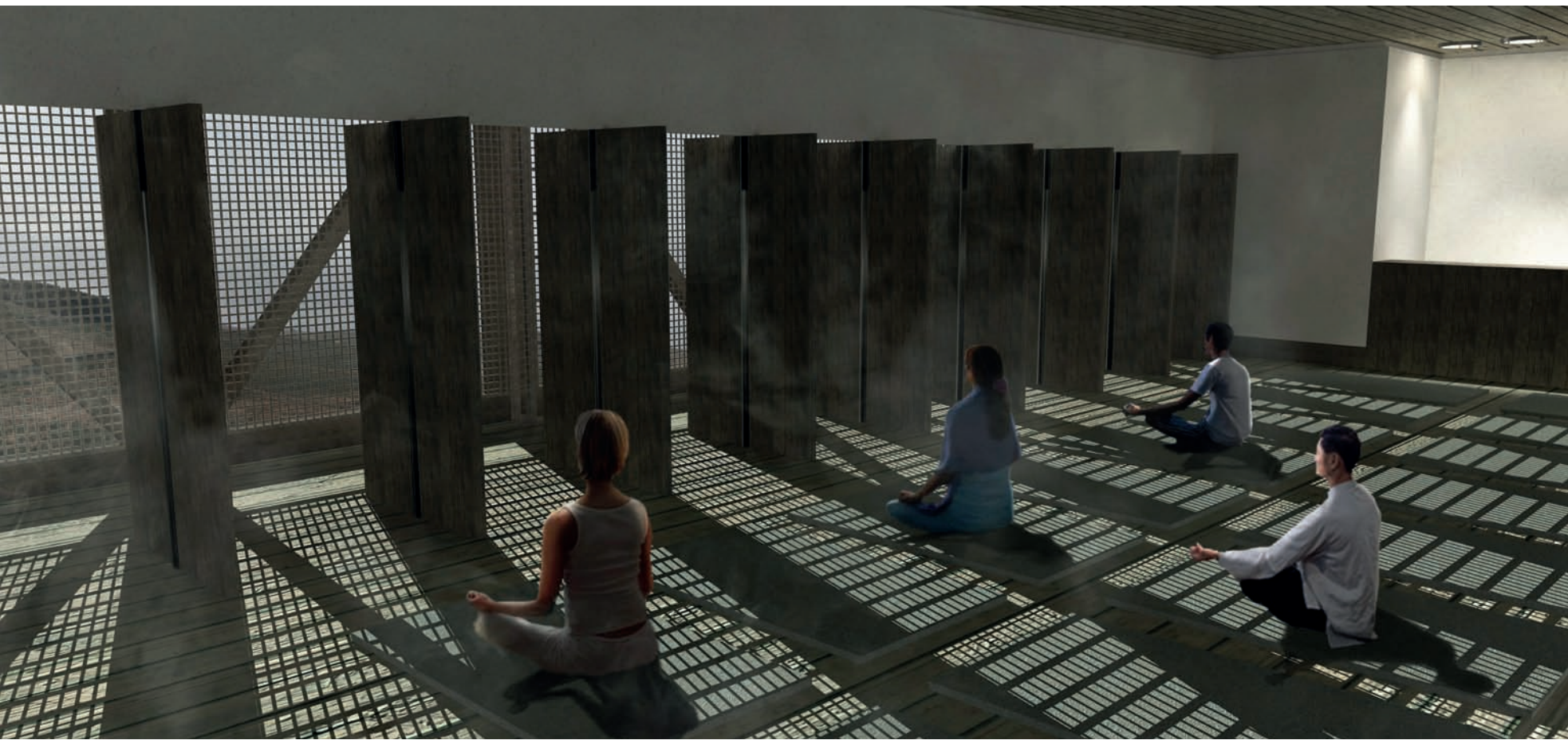
Paolo Coyle

Closure and Exposure to the Landscape

Arriving at the Steel Rigg site the harsh eroded landscape is apparent. The site itself is sheltered by trees and offers a viewing vantage point to 'The Sill' and beyond, acting as a gateway for exploration into the Northumberland National Park. The land falls away to the north of the site at the foot of which a stream of water weaves through thick grasses creating a tranquil moment.

The fluctuating weather conditions can start with early morning mist, distant silhouettes, a white light and change to wind hitting your face. The tower breaks down towards the sky, exposing you to the darkest skies in Britain. The pier like structure extrudes out from the sheltered safety of trees, becoming more exposed to the rugged landscape. Hovering above the naturally boggy mires an external walkway forces an experience with nature. A fringed between inside and outside is created; as wind whistles through, cold air fills lungs and you become exposed to the Northumberland Landscape.





Rachael Raine

The scheme reflects the layers that form the landscape ... Rock, Earth, Life and Horizon. The visitor will be taken through a journey of these layers, as they make their way through the spaces, which rest naturally in the landscape, following the contours of the land. A wall which acts as a spine through the building, carves a path which leads the visitor on their journey.

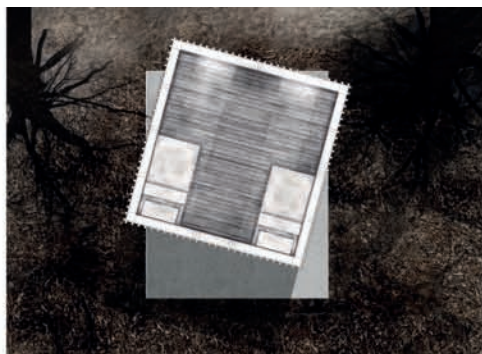
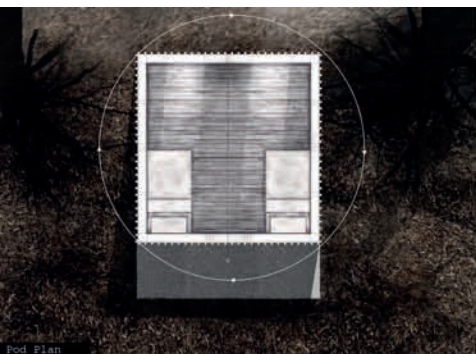
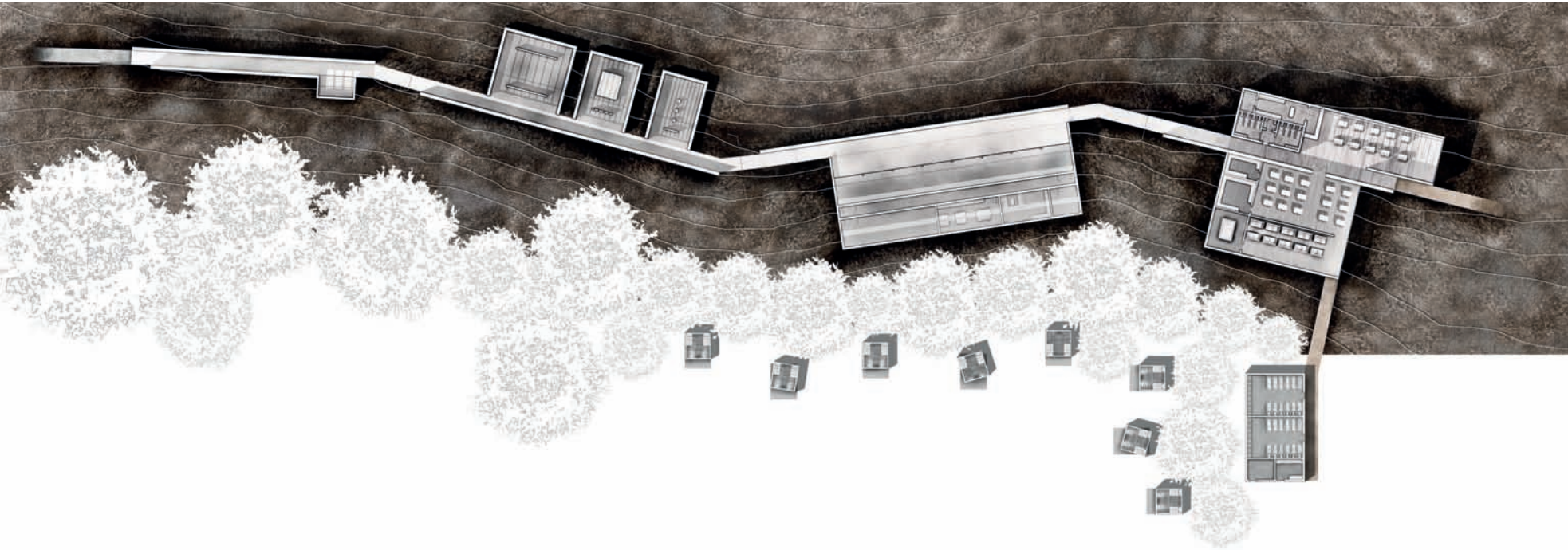
As each new space is entered there is a change in atmosphere. The first space representing rock sharply protrudes from the land mimicking the sill in the distance. Inside, the space is exposed to the outside leaving it slightly cold. The textures are smooth and sharp. The concrete walls are formed leaving vertical lines. It is made up of three separate spaces representing the elements that make up the dolerite rock of the sill.

The visitor follows the wall to earth. They move down into the ground, which wraps itself around the space. The space feels protective and safe. There are rough uneven textures. The concrete walls have horizontal form marks mimicking the way earth is layered. There is a view to the north; the land is at eye level, making the visitor feel like they are in the earth, a part of it.

They leave earth and enter life. The path climbs up above ground level. The space hovers over the land. Life is such a thin layer which rests only slightly on the layers below. The space is lightweight and is hung off the wall. The timber creates a warm and inviting atmosphere.

At the end of this space is a glass wall, revealing the view to the sill, the view to the horizon.



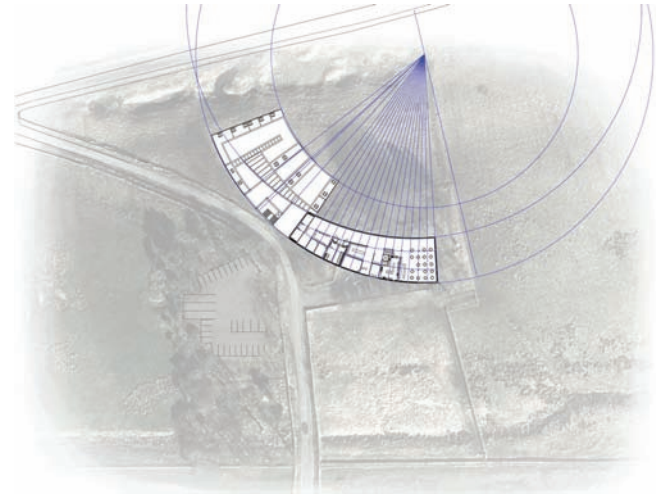


Rebecca Flint

The centre houses permanent and temporary exhibition spaces and interactive learning facilities, to create a central hub for the National Park. Along with the visitor's centre, accommodation for 80 people as an expansion from the Youth Hostel Association's existing facilities.

The concept focuses on the surrounding views from the site at Steel Rigg, Northumberland. The initial form of the building took on an angular stance, exhibiting bold shapes in the landscape, each element facing towards a particular view. The organic design, with free form curves mimics the surrounding hills and valleys. The neighbouring Whin Sill is the most prominent view from the site with Hadrian's Wall running along it; this view became the main feature driving the concept. The building curves towards Whin Sill, with an intricate, geometric structural system. This allows the building to have a sloping roof in two directions as well as being curved in plan.

The connection with the landscape is expressed through the design of the building. The existing trees became a feature of the design process as they line up along the main North glass façade creating an indoor/outdoor feeling. Internally wooden sculptures are exhibited along the curve of the façade. The man carved tree trunk sculptures reflect the connection with the natural landscape beautifully.



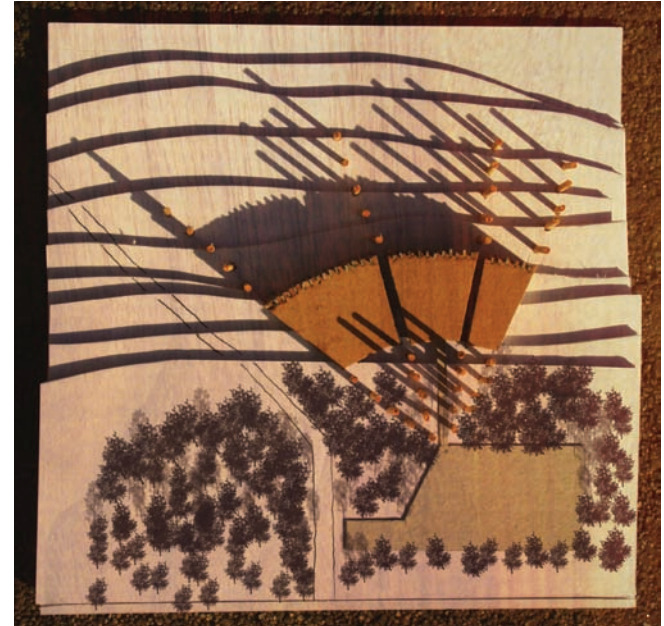


Robert Lofthouse

The architecture aims to reconnect visitors with the landscape by offering vistas through the building on arrival, using the building as a tool to align views of specific landmarks beyond the horizon. The proposed visitors' centre/youth hostel is orientated about a single point, when first arriving a change in direction on the entry walkway brings the multiple viewing opportunities into perspective; the building opens up towards the landscape to frame the views.

The design allows visitors to acknowledge the scale of Northumberland national park and imply a sense of insignificance on the immediate context, exaggerating the idea of encouraging visitors to extend their journeys out into the surrounding landscape.

The two required functions of the building are divided with shared aspects of the brief which creates the thresholds between them, allowing the building to function as a whole or as individual elements. Constructed using local timber and quarried stone, to be in-keeping with the region and sustainability, the building is set back into the natural gradient of the site, reflecting the extruding face of the adjacent Whin Sill. The North facade opens up to the surrounding landscape, divided by a series of vertical timber louvres each capturing an elongated section of Northumberland national park.





Ryan Dempster

Upon setting foot on the sodden turf of the Sill, the nomad is immediately faced by the vast exposure and rawness of the weather beaten land. Feelings of insignificance are elicited by the sheer strength of the vista, yet the intrepid visitor is eager to explore and uncover the secrets of this savage terrain. Amongst the drenched rushes of the Northumberland bogs, layers of historical strata lie dormant, waiting to be uncovered...

The Archaeological Research and Visitors Centre sits quietly amongst the trees; its silver birch skin draws the eye along its horizontal strips towards the sill and the user is immediately aware of their context. Phenomenological archaeology strives to engage the person within the context they are studying by integrating them within their site; this idea forms the basis of the plan for the centre.

The study of archaeology can be defined by three processes: excavation of the artefact, preservation of the found item and finally its exhibition. This process is segmented through three raised platforms, adjacent to the main building. Lying quietly amongst the trees, the silver larch platforms lay host to the three processes: the first being an interactive excavation where the user is allowed to unearth samples sunken beneath, the second a preservation platform where the user engages with the cleaning and analysis of the objects, the third an exhibition platform whereby the memory depository is kept. The depository is host to the most precious artefacts that have been discovered on the site. It is here that the user is confronted by the vista and urged to explore and reveal more of these lost secrets.

The inquisitive traveller then follows the route out into the landscape exploring the three pods that are situated at 3 specific points. It is here where the user can connect to our ancestors, through the shared experience of the climatic conditions.





Samuel Lenehen

The new scheme takes into account the importance of the existing landscape; taking its place at Steel Rigg it uses its vantage point to oversee a wealth of different landscape features. As a result of this positioning it became crucial to maintain and where possible compliment the buildings immediate context. The building is semi-submerged into the ground. All the excavated earth is reclaimed and used in both the buildings green roof and the blending of the domed roof back into the existing contours of the landscape. This allows the scheme to almost blend fully into the natural landscape. Making as little visual impact to the beautiful surroundings as possible.

All materials in this process are, where possible, locally sourced. As is the labor force and product sold within the scheme.

The visitors center itself acts as a central node within the park, located at the center of Hadrian's Wall, it acts like the trunk of a tree, sending people out on individual journeys splitting and meandering off through the landscape, while drawing others back in like water through the roots. The scheme also allows its occupants to constantly be orientated within this powerful landscape. Key view points of Hadrian's Wall, the Whin Sill and the lake adjacent to Sycamore gap are carefully framed by large glazed facades and decaying dry stone walls.

Overall the Steel Rigg Visitors Center allows the occupants to be drawn into a semi submerged refuge to begin their journey into one of the most prolific landscape in the United Kingdom, while maintaining local values of sustainability and boosting the local economy wherever possible.





Sarah Smith

Steel Rigg occupies a hillside in the Northumberland countryside. It offers outstanding views of the delights this area has to offer such as Hadrian's Wall which can be seen stretching into the distance.

Each Pavilion of the scheme is singularly designed to respond to the immediate context and frames the places of beauty. They are separated by used, places of learning, educating, relaxing and socialising. The cluster of buildings forms outside transitional spaces which become just as important as the areas inside. This 'Village' typology concept creates a sheltered environment, bringing people together in many ways.

The centre itself is made up of a cluster of single- storey timber framed and oak clad buildings. The timber is locally sourced and used, not only for its visual qualities but also for its lightness of weight and sustainability.

The basic structure, both walls and roof, of each building consists of a series of glulam portal frames covered with a skin of structural insulated panels. The roof is clad in oak shakes, rough tiles formed from tree stumps that would otherwise have been discarded and which will weather in time to a silvery gold.





Stephen Duncan

The Great Whin Sill Geological Visitor Centre communicates the dignity of the surrounding nature and is closely connected to its immediate surroundings. It attracts visitors to its unique appearance and simultaneously works as an attraction for indoor and outdoor activities. The scheme is divided into three parts so visitors get to experience it in different ways, depending on the season.

The buildings form is inspired by the eternal creative force of the sill, how it breaks its way through terrains or retreats and carves new, ever-changing natural wonders into the landscape. These creations provide models for the spaces and forms found in the building. Visitors are intended to walk up to the building, much like climbers progressing onto the Sill. Thereby, visitors effectively experience the Sill's grandeur. The building stands alone and automobiles and other vehicles are kept to the side and their visual impact reduced by screening them off with vegetation and landscaping walls. The hub acts like a gateway out into the landscape a place to journey through onto the main element of the Visitors Centre.



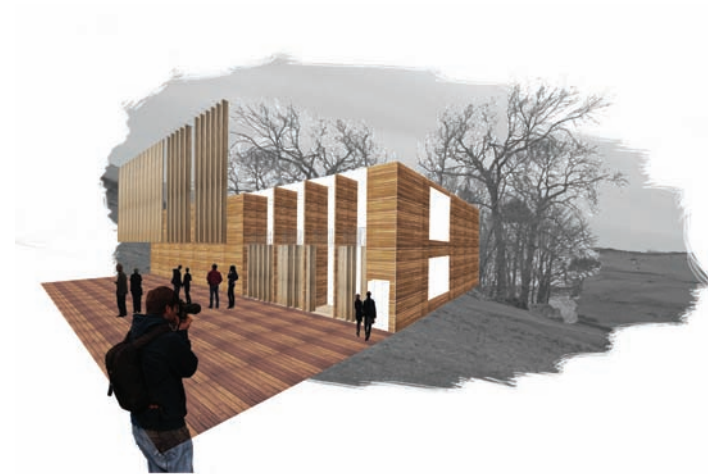


Tao 'Tom' Pang

The Sill will engage people with new and existing activity, helping to transform their understanding and enjoyment of our past, present and future connections with the unspoilt natural and cultural landscapes of Northumberland National Park and Hadrian's Wall World Heritage Site.

This new visitor centre will continue to encourage and enable everyone to experience the special qualities first hand. It will provide an all access Hadrian's Wall Viewing platform, a guide to the starriest skies in England and pointers towards the Roman archaeology, alongside visits to the more unexplored areas of the National Park.

It will complement, rather than compete with, existing visitor attractions, and is expected to attract a greater number of visitors to the area. It will reduce barriers such as lack of indoor and catering facilities, physical and intellectual accessibility, pool educational group accommodation and resources, and being very grateful to the natural landscape.





Thirlwall Castle

A theoretical location for the visitor centre, the site offers an alternative from the focus on the Roman period due to the 14th century ruined Thirlwall Castle. The site sits adjacent and below the castle, and asks proposals to consider the significance of other historical periods and events in Northumberland, from the border wars to the development of farming and the industrialisation of the landscape through to the quarrying and processing of lime. Surrounded by existing farm buildings, the castle was also a particular draw to artists in the 18th century, inspired by its myths and melancholic atmosphere.



Anzelika Ivanova

The Visitor Centre provides an educational programme and overnight accommodation to encourage connection to the local surroundings. The Centre encourages visitors to interact with the unique features of the Northumberland National Park for a variety of users. The buildings frame the remains of Thirlwall Castle which becomes visible as you progress through the spaces. The structure 'touches the ground lightly' in order to avoid disturbance to the landscape and the connection to the site is encouraged throughout the journey.

The spaces in the Visitor Centre and Youth Hostel are focused around the main circulation spaces which act as focal points for each building. The Centre provides a flexible gallery space, multi-functional space, laboratory/workshop and a small library. The buildings appear as timber barns; however the unique shape of the roof allows natural light to penetrate through. The buildings are constructed of glue laminated timber frame and are clad in locally sourced cedar which will weather with time and blend with the local surroundings.





Cosmo O'Reilly

The Sill project is based in the North of England near Haltwhistle, on the edge of the national Park. It represents a building fulfilling the cultural ambitions of a local community and the practical requirements of two clients; the Youth Hostel Association and the Northumbrian National Park. The building accommodates Ninety staying guests, a cafe, an Education Facility, a visitors' centre, an exhibition space and, most importantly, it embraces and enhances its locality.

The Sill is built with the greenest of credentials and care was taken at every stage of the design to make maximum use of natural resources to light, ventilate and heat the building. This Mentality of design continued into the sourcing of materials and local trades.

Studying local vernacular architecture provided a trio of key features to incorporate into the design; stone walls whose mass lends a solidity and timeless permanence to the structure, glass walls to offer a connection internally out and draw people into the interiors and finally corrugated Steel (particularly found at Thirwall Farm) for lightness and texture.

The courtyard offers a place of communal gathering for the visitor upon arrival with it being a similar typology to a town square whilst the open expanses of glass encourages them to engage with the stunning and wild beauty of the landscape beyond.





Lauren O'Neill

Embedded within the Northumberland landscape lies the visitor's centre and wildlife reserve. It lies in the grounds of Thirlwall Castle, bordering the Tipalt Burn river. The castle dates back to the 12th century, and is shrouded in mystery and legend, tales of dwarves and gold tables, and treasure buried within a hidden tunnel guarded by a ghost.

Over centuries the castle has fallen to ruin, and as its former inhabitants left their home, new wildlife has taken over the castle. Bats, birds, insects and many types of plant life now reside in the castle's ruin, and more diverse wildlife lies within the immediate surroundings. The stream is home to different species of fish, and it is possible to catch a glimpse of a deer or bird of prey within the woods.

This project draws upon the tunneling and burrowing nature of the wildlife, whilst also recognising the history of the castle to physically embed itself within the earth, to let nature take over, and reduce the visual interference of the buildings on the landscape. The main entrance to the centre and accommodation is located to the west of the site, and leads visitors down through a tunnel, where they are immediately greeted by views of Thirlwall Castle. The wildlife reserve will strive to protect the surrounding environment, and educate visitors on their involvement.





Phil Wright

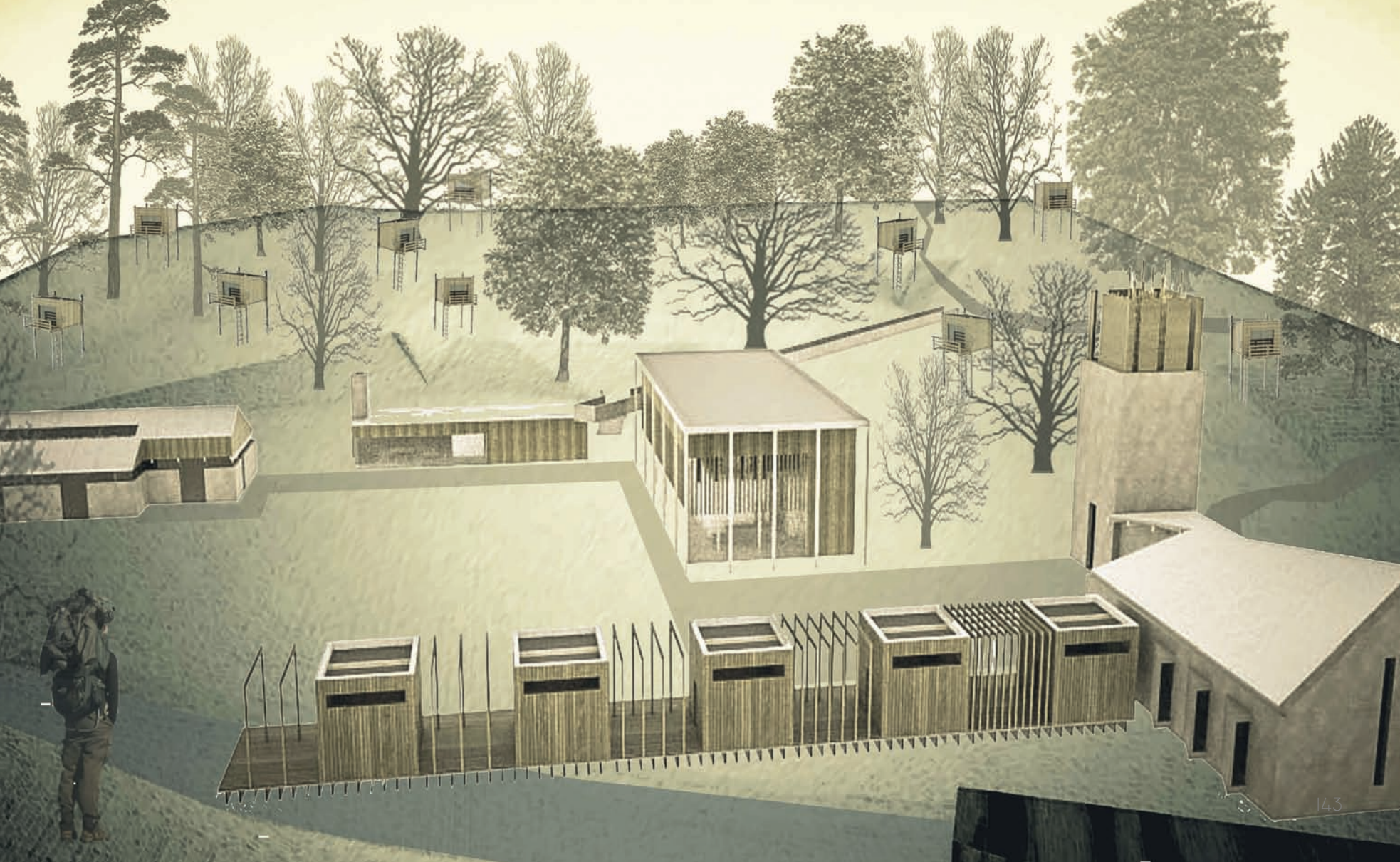
'The Thirl' is an adoption of a live project set up by the Northumberland National Park Authority (NNPA) named 'the Sill', which aims to provide a new visitor centre with a modern education facility also housing both permanent and temporary exhibitions that will attract visitors to the national park and serve as a focal point to the wider attractions available.

The Name of the project derives from name of the castle, thirlwall, which means an entrance or 'gap in the wall'. It is a major part of the immediate site context and the relevancy of the meaning 'thirl' with regards to the objectives set out by the NNPA that the building should be a focal point and gateway to the rest of the Northumberland National park.

With the meaning of 'thirl' in mind the intention of the visitor centre is to celebrate the threshold, the entrance, the gap in the wall. The park is a place full of gates, fences and stiles that guide us to new discoveries and secrets of Northumberland. These entrances require up keep and maintenance. With rural areas struggling in tough economical times the centre can provide training and work in traditional skills that are often neglected. A joinery & sculpture workshop is at the heart of the scheme, enlightenment and understanding of the process of working with wood are rooted within the concepts.

We work, play, and live in our surroundings. Retiring to the tree top huts in the evening encourages us to observe our relationship nature differently, when we least expect it to and when our guard is down much like the transcendentalist poet Robert Frost in 'Tree at My Window'.





Rob Young

The Visitor Centre orientates around the historical development of rural Northumberland, looking at heritage skills that played a key role in the progression of the Border and contiguous regions. Some of these skills, such as the production of lime, are practiced at the Visitor Centre with the aid of the staff, rangers, locals and visitors themselves.

Though the centre of the North of England is a rural location, during the industrial revolution it became a changed landscape. Small villages and towns were born of the demand for workers and with industry came the railways. Quarries, mines, kilns, smelt works, blacksmiths and industrial scale farming developed over the 1800s. During the period of extensive agricultural and industrial development from the 15th Century onwards, new methods derived through the introduction of industrial machinery and chemical processes created a new built language for rural Northumberland. These methods such as the use of lime kilns, the introduction of steel and machinery in mines and lightweight barn structures formed many of the heritage skills; remnants of these structures are widely seen to this day.

The majority of dwellings and other buildings within the parish and wider area are active farm buildings, formed from the stone from Hadrian's Wall and lime mortar, produced from the breaking down and working of limestone. The conservation of these buildings created from historic stone and methods used for 100s of years, that create the context of the built environment individual to Northumberland is of great importance to local people and the sustainability of the National Park.





Walltown Quarry

Walltown was considered by the NINPA as a potential site for the new visitor centre. The site offers a rich history from the building of the wall to its obliteration by the quarrying of dolerite in the late 19th century. The area is now a habitat for many rare upland species of flora and fauna, and the topography of the reconfigured landscape offers comparative protection from the elements, and a real range of potential architectural responses to add to the historic layering of mans presence in the landscape.



Alice Davidson

The new Visitor Centre and Youth Hostel in the reclaimed Wall town quarry is a focal point within the Northumberland National Park. Heavy gabion walls create a gateway to the park, with two public gatehouses. One provides refreshment and comfort, the other exhibits local artefacts, artwork and site information. The Youth Hostel is located in two simple structures on the most private part of the site.

The development employs materials belonging to the site, adding contemporary elements such as slit glazing and dense gabions. The contrast of materials in the structure compliments the local array of Sitka Spruce and dolerite outcrops. The four lightweight timber structures spread over the discreet site of Walltown, providing protected spaces. Visitors are encouraged to gather round focal features such as the double height stone hearth and the communal allotment, connecting back to the first Roman inhabitants on the site.

The diversity of geology in Northumberland gives the site a contrasting atmosphere. The harsh defensive Whin Sill acts as nature's gateway to a softer environment, rich in woodland and open habitats for the array of local species.





Caitlin Doyle

The building has been designed to enhance the users educational experience by embedding it into the form and fabric of the building. The building will educate the public about the formation of the local geology and the impact it has upon the rest of the ecosystem.

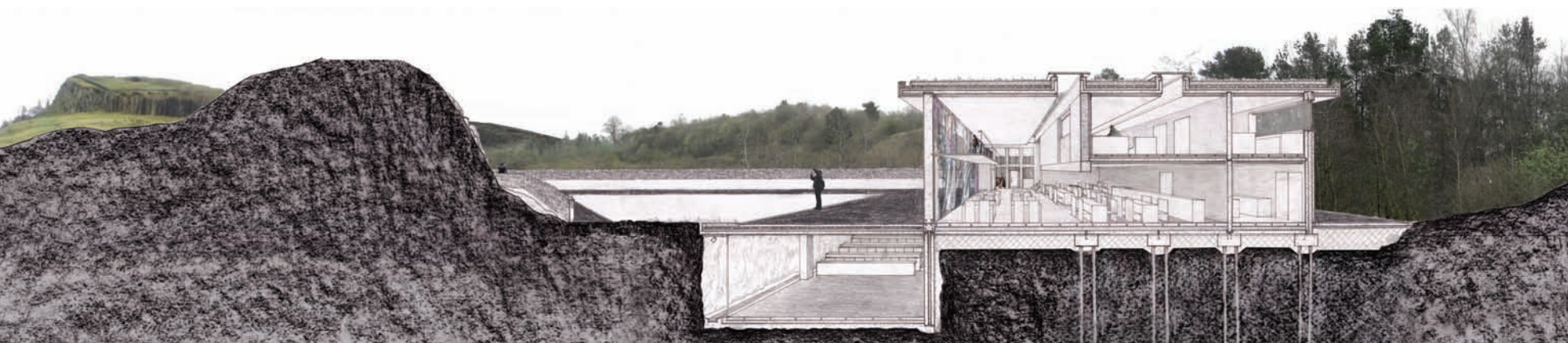
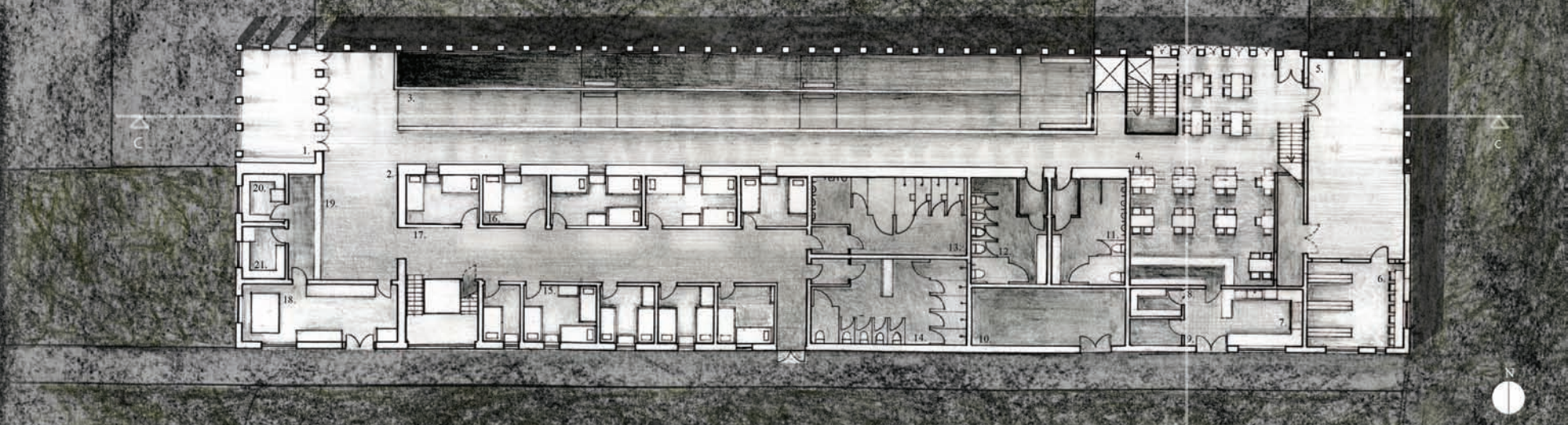
Sat opposite a large outcrop of Whinsill, the building is a reflection of the cliff face creating a trench, framing the entrance to the rest of the quarry.

From afar the building sits horizontally in the landscape, yet getting closer, the long repetitive columns become over powering dramatically changing the building from horizontal to vertical. These characteristics can also be seen in the out crops of Whinsill.

Following from the concept of viewing the Whinsill from different levels, a microscopic image of a section through the Dolerite is printed on the glass curtain walling. Inside the building the print casts small hints of colour from the day lit windows into the space.

Upon entering, the visitor embarks on a natural journey through the building as they are drawn down a long ramp following an educational journey through the strata. At the bottom of the ramp an underground exhibition area opens up exhibiting fossils, precious rocks and archaeological findings. The exposed rock face of the Dolerite is highlighted by a roof light, which runs along the length of the rock, allowing light to spill into the exhibition space.

At the end of the journey the visitor passes through the gift shop and rises back above ground to the café and bar lounge, where they can sit and enjoy views over the rest of the quarry, Whinsill and Hadrian's Wall.



Emma Graham

'How curious is the nest...
Yet Nature is the builder, and contrives
Homes for her children's comfort, even here'
John Clare, 1835

Located in the heart of Northumberland National Park, Walltown houses the remains of a disused quarry, a lake and woodland. The palette of materials varies from the purple tones of the Whinstone to the warm reds of the tree trunks.

The buildings provide spaces that both people and birds can occupy with comfort, large and small.

Those staying in the hostel are gently encouraged outside by the morning sun, with small windows to defend from the elements.

The main visitor centre houses a large north-facing gallery, which opens to the dramatic landscape. Quieter viewing spaces and hides offer a more intimate view, nestled against the trees.

The building encourages a progression onwards, rewarding visitors with a wide view as their journey continues.





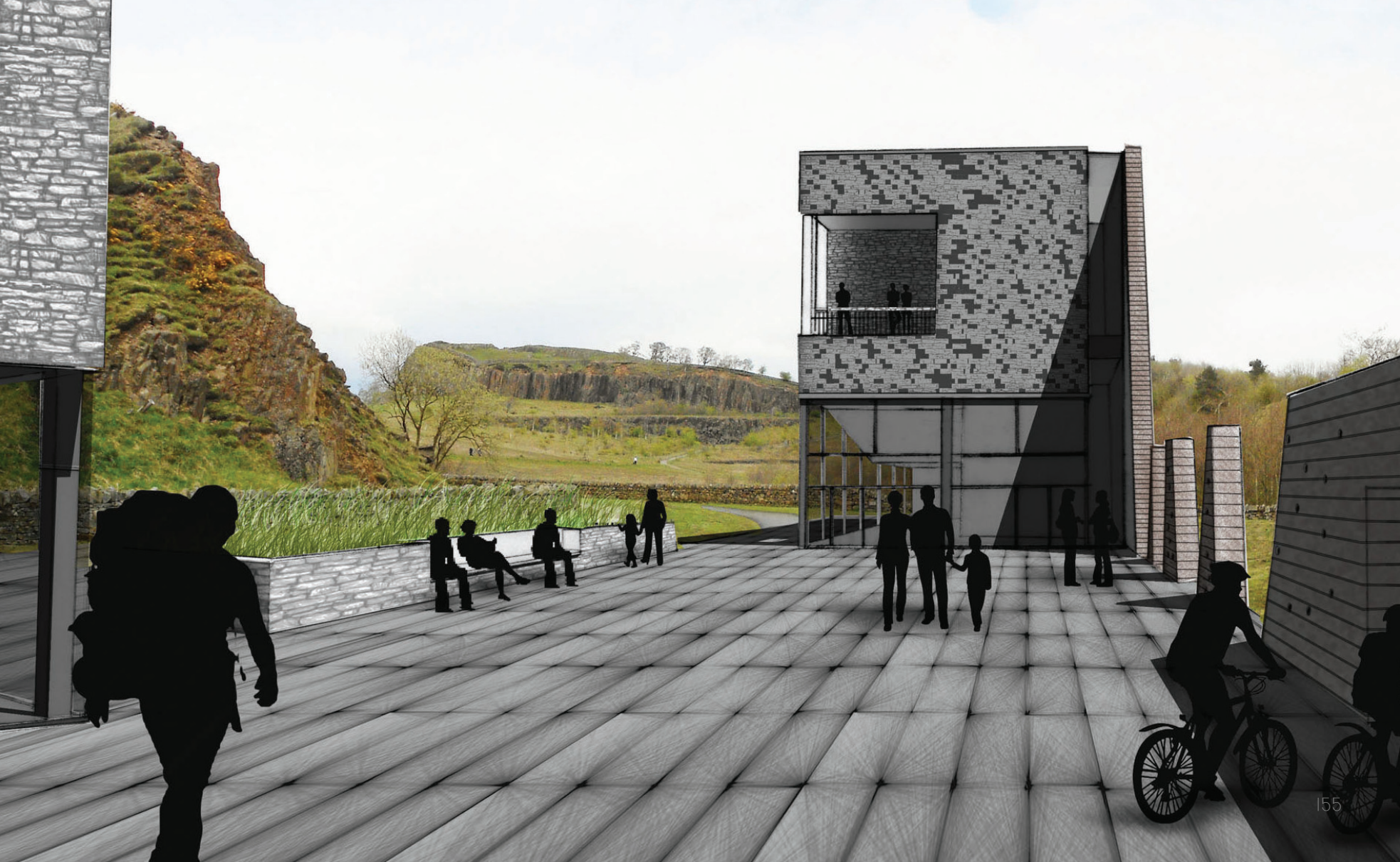
James Tippling

The proposed scheme is located in Walltown, a former quarry which dramatically cuts through the course of Hadrian's Wall. Since early signs of human settlement in Northumberland, the landscape has been sculpted and manipulated by mankind. Drawing from the site context, the Visitor Centre will inform and engage the visitor on the interaction between man and nature, raising the awareness of conservation and respecting nature.

The design strategy of the sill project gained influence from the human 'marks' on the site. Outcrops of rammed earth emerge from the ground defining the course of the Roman defences which divided the newly won territory in England from Scottish tribes.

Materials are to be locally sourced (timber from Kielder forest and stone direct from the quarry) to reduce the environmental impact of construction and provide visitors with a physical connection to Northumberland's local resources. The design of the project utilises a harmonious relationship between the natural (organic) and manmade (control). The building primarily linear in design and form will over time slowly be overcome by nature; the rammed earth will steadily colour through weathering while algae and lichen are allowed to cultivate on elements of the building's fabric.



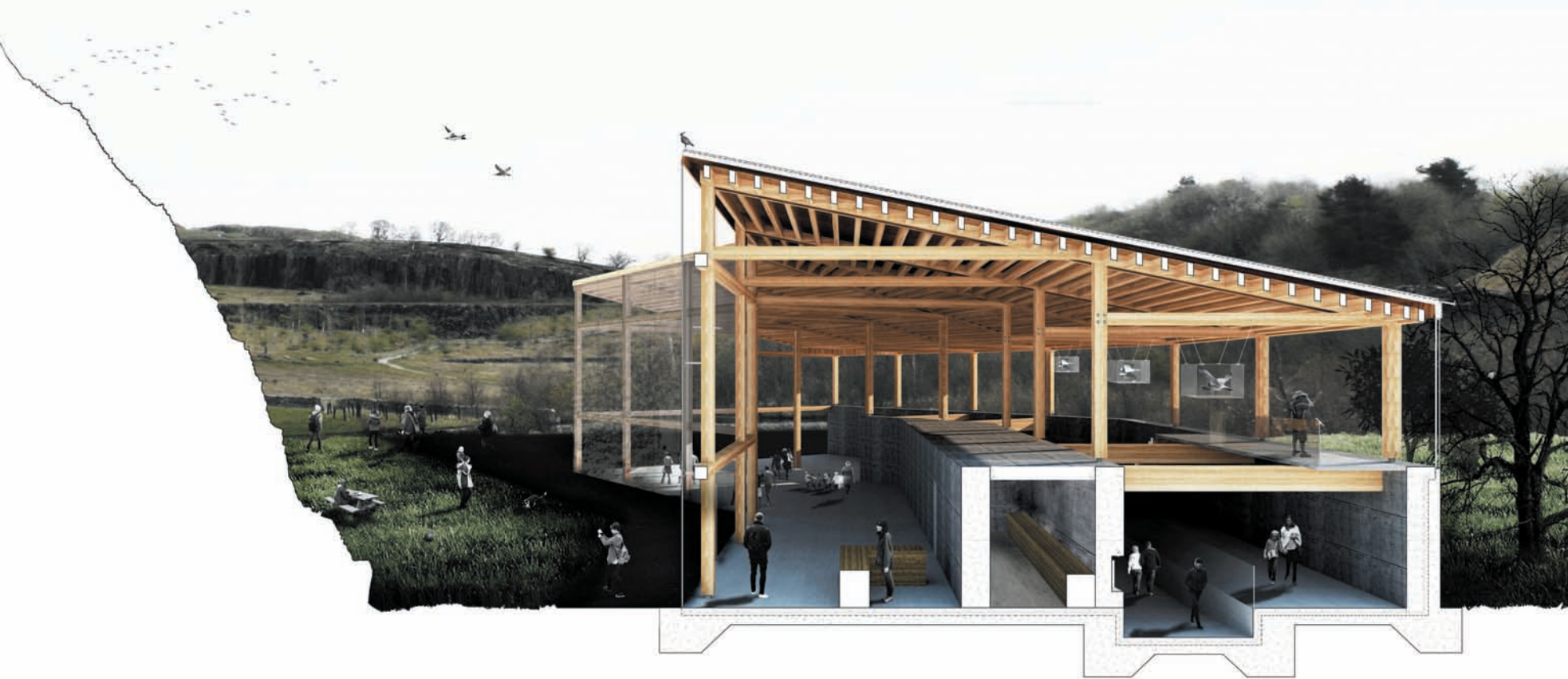


Michael Dunn

The proposed scheme of a hostel and visitor centre creates a human habitat at Walltown Crag within rural Northumberland. Wildlife evidenced in the site is reflected throughout the design via the embedding and elevation of elements to mimic layers of natural habitat. A traditional pitched structure is split and elevated to create two modern vernacular structures. The materiality of heavyweight, earth-borne concrete and lightweight timber also relates these structures to the context of Northumberland.

The visitor arrives at Walltown Hostel and spends the night in a heavyweight building that embraces the contours of the land and encourages exploration of the landscape. The visitor is drawn into Walltown Wildlife Centre. The building is experienced within the ground, on the ground and above the ground, allowing the visitor to become close to the subject matter, the wildlife of Northumberland. The building cranks and promotes the movement of the visitor towards the Great Whin Sill and to investigate the Northumbrian landscape and wildlife for themselves.





Paula McHale

Set in Walltown, an abandoned quarry site which is part of the beautiful Northumberland National Park, Walltown is a historical site, with Hadrian's Wall running through it. People are attracted to the site to learn about the Romans, and come away remembering the landscape. The centre aims to educate people about the Geology of the landscape and how it has been formed over the years. The facility provides overnight accommodation as well as an educational visitors centre and café. The scheme aims to reconnect people with the landscape.

Whilst the hostel has been treated as a retreat, the visitors centre proposal reflects the curvaceous shape of the crag and takes people underground to learn about the geology whilst slowly ramping upward to learn about the Northumberland landscape. The vertical concrete shuttering is a reflection of the trees and the Vertical Whin Sill. The visitors are provided with constant connections with the landscape and are finally presented with the wonderful view of the Whin Sill. The green roof gives back the vegetation which the new building takes from the landscape, and provides an external extension onto the light timber café.

The centre aims to give something to the landscape, after so much has been taken away through Quarrying.





Victoria Armstrong

The visitor centre offers the opportunity to engage with the rugged nearby Walltown Crag and educate the visitor on the geological history of the Sill. It acts as a hub for local artists to display their talent in permanent and temporary exhibitions to demonstrate what the wider Northumberland National Park has to offer. The neighbouring youth hostel allows visitors to experience the Park 24-7, whilst still being educated

The aims of the Walltown Visitor Centre are to connect and appreciate what already exists, but also reflect the Northumberland farmhouse vernacular in a set of three new buildings.

The site is predominantly inward facing as it is low in the landscape, and there is the opportunity to connect to the natural constraints. The development frames the site in order to relate to the constraints; woods and rock face.





ARCHITECTURE SOCIETY



Northumbria Architecture Society

Northumbria University Architecture Society (ArchSoc) was established in 2007 to share and broaden its members' interest in architecture and the built environment and to encourage Architecture and Interior Architecture students from all year groups to interact.

Those aims are pursued by

- Organising a number of social events during the academic year; including the Christmas Party, the Degree Show After Party and the Graduation Ball.
- An annual trip of architectural interest; and
- A new lecture series, inviting architects and artists to talk about their work.

In February of this year the ArchSoc trip visited Yorkshire Sculpture Park and The Hepworth Gallery in Wakefield.

The ArchSoc were pleased to welcome talks by Jessica Toale from Article25 and BCA Landscape this year as part of the lecture series available to all society members. Plans for a more ambitious lecture series across both semesters of 2012-2013 are currently being finalised.

The ArchSoc website became fully live in 2011 providing up to date information on ArchSoc events and hosting online portfolios for current ArchSoc members and recent alumni.

As a relatively new society it has grown quickly and the commitment and effort of the students who voluntarily sit on its committee and organised the events.

ArchSoc reflects the interests of its members. Visit the website for more information or to get involved:

www.northumbriaarchitecturesociety.co.uk

Volunteers and Organisers

2011 - 2012

President - Emma Graham
Secretary - Victoria Armstrong
Treasurer - Sam Lenehan

Year Representatives:

2nd Year Alex Spicer and Julia Lee
3rd Year Emma Graham, Michael Dunn, Sam Lenehan and Victoria Armstrong
5th Year Bridget Shaw and Jen Naden
6th Year Andrew Staunton and Matt Drury

Artical 25 Development and Disaster Relief

Article 25 are a UK based charity who take the best professional design knowledge to the world's most vulnerable communities. Although young, in just five years A25 have helped people in 18 countries creating world wide publicity.

Northumbria Architecture society were lucky enough to join the Article 25 student chapter programme in 2011. Our chapter aims to explore how good design and community interaction really can help the people who need it most, whilst raising money to aid the brilliant work A25 do. This will be done through a variety of sources including guest lectures, workshops and classes

www.northumbriaarchitecturesociety.co.uk



ArcSoc Trip YSP and Hepworth Gallery

The Architecture Society hosted a trip for all society members on the 8th of February 2012.

The trip included transportation to the Yorkshire Sculpture park, where students could view the external exhibits on show by Barbra Hepworth, Anthony Caro, Andy Goldsworthy and many others.

Students were then taken to the Hepworth Gallery in Wakefield. The award winning gallery was designed by David Chipperfield Architects in 2003. The gallery hosts a number of exhibition halls connected through an interlinking circulation route throughout the building.

"In designing The Hepworth Wakefield, David Chipperfield Architects responded imaginatively to the gallery's waterfront setting. The building complements the scale and form of the existing industrial buildings and, like them, appears to rise out of the River Calder."

RIBA Journal - www.hepworthwakefield.org



MASTER OF ARCHITECTURE



Master of Architecture

The part two programme at Northumbria widens the range of learning opportunities afforded at Part I level. The over-arching strategy is a clear move from tutor-led teaching to self-directed learning, with all modules in the upper year being taught at Master's level. This programme is prescribed by the ARB and validated by the RIBA.

Complex design projects again provide learning vehicles for the taught modules in the lower year. These modules cover a deeper understanding of building technologies, authentic scenario-based assignments which cover practice, management and law, and a broader exposure to cultural, artistic and social influences on the profession, underpinned by appropriate research skills. Students are encouraged to develop inquiries of personal and professional interest, in order to shape their own learning throughout the course.

The central philosophy of contextualism, in all its forms, remains at the heart of the programme. The course structure allows flexibility for a variety of student learning and outputs. Regional engagement is promoted via a choice of project sites which challenge the student to develop imaginative yet authentic proposals. However, the programme avoids parochialism by developing transferrable scholarship and skills, such as high level inquiry, complex problem setting, and critical evaluation, which can be applied to national and international contexts.

The programme seeks to synthesize peer and dialogical learning, collaborative and individual inquiries, social and ethical concerns, and design pluralism, in order to generate complex design proposals that demonstrate understanding of current architectural issues, originality in the application of subject knowledge and, where appropriate, test new hypotheses and speculations. In less than six years, the Master of Architecture programme has established itself as one of the best in the country, with clear aspirations to improve from year to year.

Peter Holgate : Programme Leader

"Northumbria has a strong studio culture, drawing on powerful regional roots... All design work is progressed through intensive model making, complementing painterly renderings of technically literate drawings... A strong studio culture, drawing on powerful Northumbrian roots."

Tim Carlyle - Architects Journal



MASTER OF ARCHITECTURE: YEAR ONE



Autopia 75

The field of investigation for the first year Master of Architecture students' projects in 2011 - 2012 was Team Valley in Gateshead.

Conceived in the same year as the Jarrow March as a modern, planned industrial zone for new, clean manufactories in the interwar period, Team Valley Trading Estate (TVTE) embodies a moment of avant-garde planning legislation; combining the English Garden Suburb with CIAM's strict zoning and pre-empting Thatcher's Enterprise Zones by some 40 years.

Originally selected because the River Team offered the possibility of canalisation and subsequently situated between the East Coast Mainline and the A1 dual carriageway (built several decades later) it was, nevertheless, road transport which shaped the Estate. Today, 25,000 people travel by car and bus to work in Team Valley each day.

However, it is now strangled by the two forces which first created it: the A1 road which connects Team Valley to Edinburgh to the North and London to the South is overloaded in rush hour and the Highways Agency prevent further development whilst planning policies restricts new development to more of the same.

The project challenged the students to consider what the future of the Team Valley (and other exurban developments) could be as, increasingly, the cost of road transportation is not solely measured at the pump?

The project began with a group research and analysis project leading to a master plan for the area.

This was followed by the design and manufacture at 1:1 of an "Optigraph" – a portable device for the observation or manifestation of time-based phenomena on the site.

In the second semester, the students were asked to conceive and design proposals for mixed-use buildings – informed by the master plan and their "Optigraph" observations.

Sebastian Messer : MArch Year One Tutor





Team Valley Open Day

UK Land Estates, who manage the Team Valley Trading Estate (TVTE), are lead partners in developing a "Local Development Order" which will determine the future planning priorities for the Estate under the Coalition Government's Localism Agenda. TVTE are one of twelve areas, identified by the UK Chamber of Commerce, acting as pilot schemes for business neighbourhood "Local Development Orders".

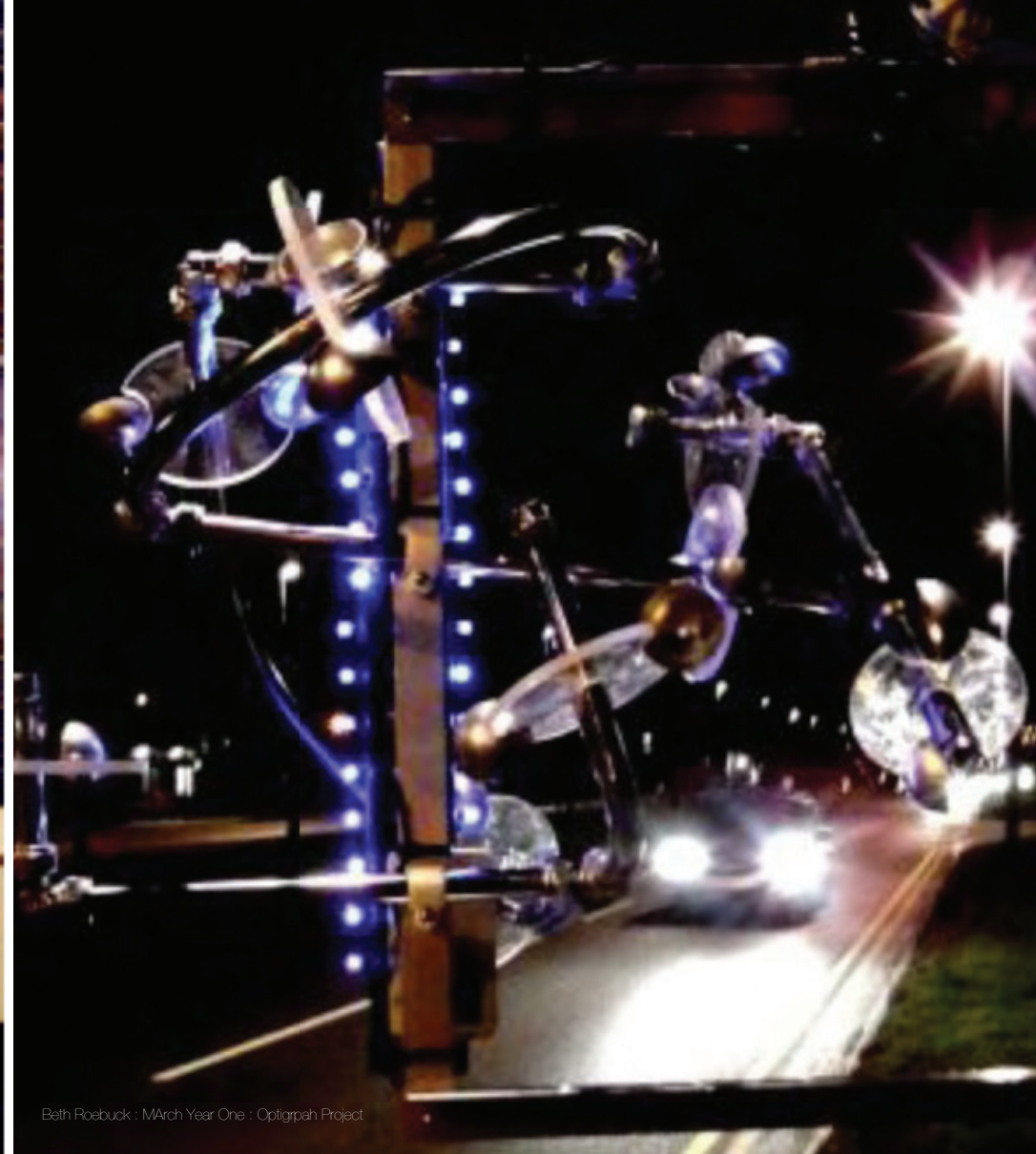
The students were invited by UK Land Estates to present their master plan proposals to the wider business community at the Team Valley Open Day on Thursday, 24 May 2012.

The students' master plan will also be presented to the board of UK Land Estates later in August 2012 as part of the consultation process for the "Local Development Order".

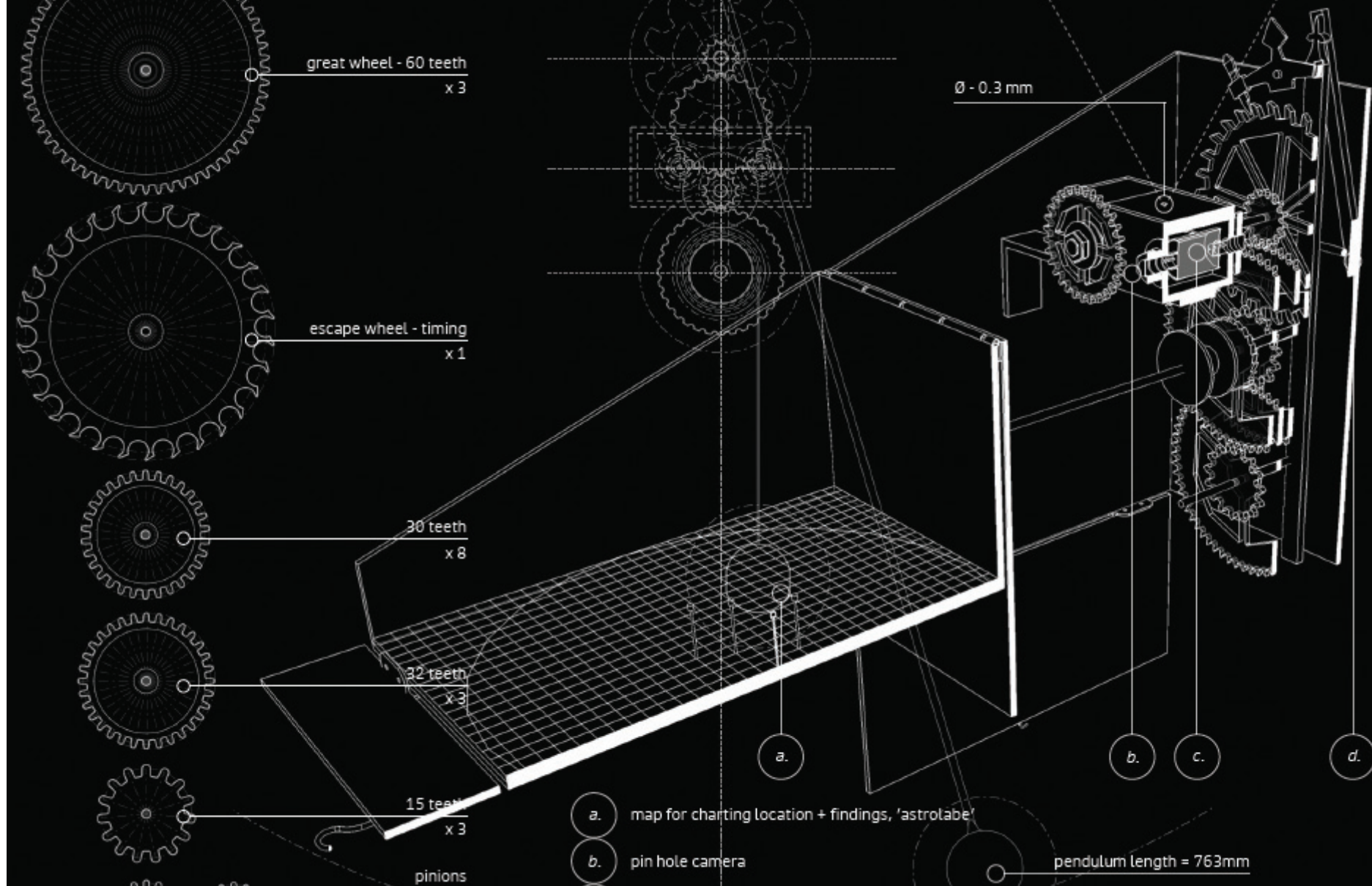




Ahmad Zharif : MArch Year One : Optigrpah Project

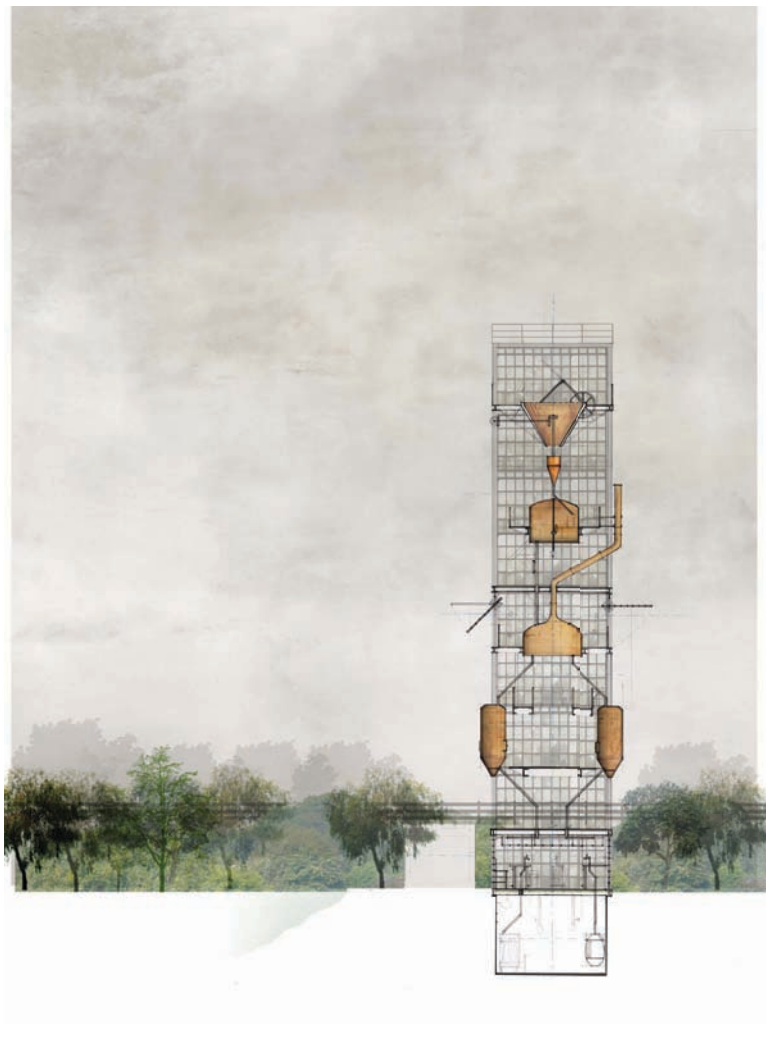


Beth Roebuck : MArch Year One : Optigrpah Project





Leanne Stamp : MArch : Teams Towers Brewery



Design Project Two: Hybrid Typologies

"Our beds are empty two-thirds of the time. Our living rooms are empty seven-eighths of the time. Our office buildings are empty one-half of the time. It's time we gave this some thought."

Richard Buckminster Fuller

The individual briefs proposed by the students in the second semester re-imagine Team Valley as a destination and, when taken together, suggest a new economic paradigm, relaxing Planning "Use Classes" and extending the operating hours of the Trading Estate with the imaginative reuse of existing building stock and new interventions in the urban fabric.

Leanne Stamp – Teams Towers Brewery

From an ecological study undertaken during the first semester, a number of unexpected edible plant species were found in the area which can be used in the production of artisan ales and spirits. Utilising foraged wildflowers and fruits and locally grown ingredients from surrounding farms and allotments, the brewery will condense the "terroir" of the Valley. Each stage of the ingredient's journey to the brewery acts as a landmark culminating in the 7-storey brewing and distilling towers forming a gateway to the north of the estate.

Jonathan Dennis – Homeless Community Rehabilitation Centre

The brief was derived from the model of the international Emmaus charity; a network of Communities enabling homeless people to reintegrate into wider society by offering accommodation and support whilst they develop vocational skills renovating and reselling donated furniture. Three of the original 1930s, single-storey, brick factory buildings will be retained and extended, creating a courtyard containing garden allotments, and forming a range of residential accommodation, a workshop and a public café and shop facing onto Queensway, the main vehicular access to the site. The introduction of a resident community to Team Valley would increase the hours of activity and be a pioneer in establishing the living-working artisan quarter proposed by the masterplan.



Jon Dennis : MArch : Homeless Community Rehabilitation Centre



Thomas Bowey MArch : The Cinderella Men Boxing Club

Design Project Two: Hybrid Typologies

Thomas Bowey – The Cinderella Men Boxing Club

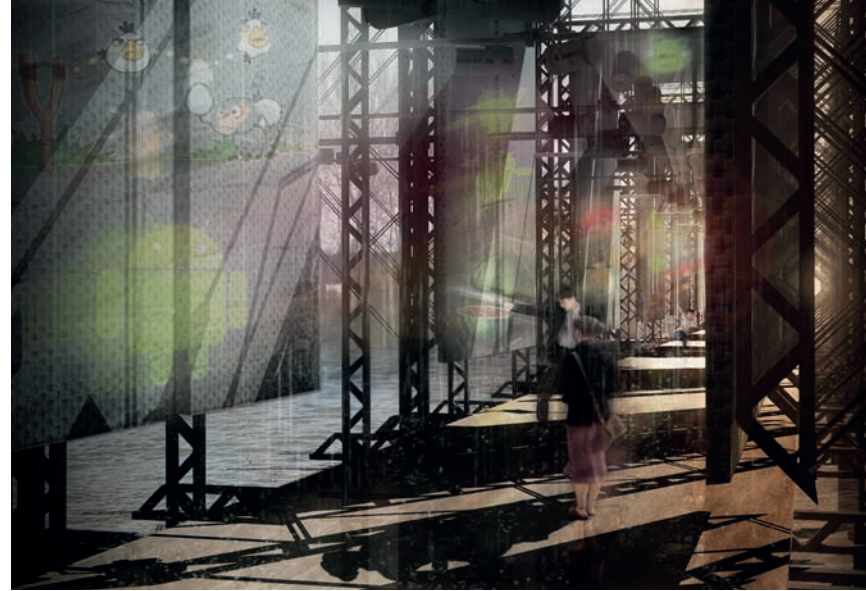
The North East has a proud boxing tradition. During the Depression of the 1930s boxing gave purpose to the lives of many unemployed men. Boxing teaches discipline and provides a controlled outlet for aggression, so it can be used to help to address anti-social behaviour and petty criminal activity.

Whilst there are a growing number of boxing gyms in the region, there is no dedicated venue for staging prize bouts in the North East. The building is designed to allow boxing to be integrated into the daily life of Team Valley and to encourage aspirations amongst the participants by creating a series of visual connections between the street and the gym, the gym to the training ring and, finally, with the prize fighters' ring.

Carl Harper – Digital Media Incubator Building

Digital Media is one of the few growth industries in the UK in the current recession. This project proposes to help digital start-up businesses to progress from their bedrooms and sheds with hot-desking and meeting facilities. The skills of the next generation of programmers and designers will be developed by providing training and, by mixing with the start-ups, will foster an entrepreneurial spirit.

Located at the north end of the Team Valley, the building overlooks the wetlands proposed in the masterplan to mitigate flooding and to create a public, recreational amenity to draw people from surrounding residential areas into the Estate at weekends. The skin of the building presents a constantly changing display of the work evolving inside.





London Festival of Architecture

50 Redchurch Street London. 26 June to - 30 June 2012

In the summer of 2011, Northumbria University were invited by the Architecture Foundation to participate in the London Festival of Architecture (LFA) 2012. In the year of the London Olympics, this had the theme of "The Playful City".

The PLUG in & PLAY exhibition was held in the heart of the fashionable Shoreditch area of London during the first week of the festival, offering the students an opportunity to present their work to an international audience. Designed by the first year Master of Architecture students, the exhibition featured their proposals to encourage the development of communities and neighbourhoods in Team Valley and also showcased individual theses by second year M.Arch students, which demonstrated the diversity of interests, architectural ability and graphic dexterity which the students apply to real world issues in a variety of contexts.

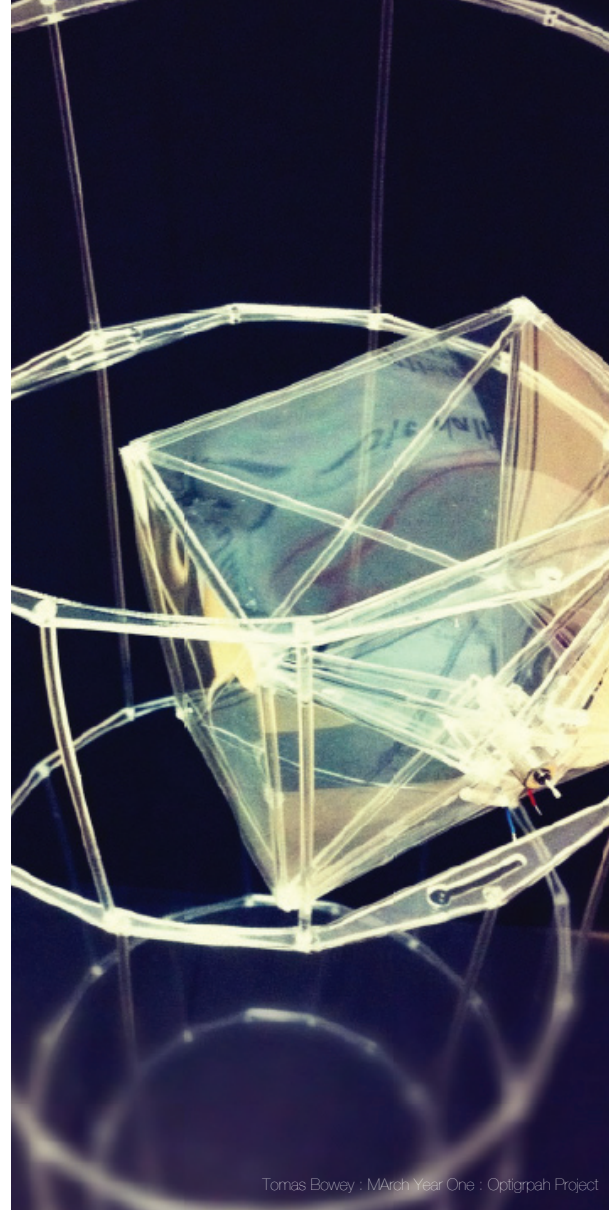
"There was a really creative atmosphere in the Capital; I was in a pub and people were talking about architecture, that doesn't happen in Newcastle. Taking our exhibition there allowed us to be part of this mix and to showcase our work. I took confidence from our work being as good as that produced by the London schools." Adam Dalby

PLUG in & PLAY was financially supported by the School of the Built and Natural Environment at Northumbria University and Northumbria Student Union. Northumbria University's Alumni Association London Chapter's third networking event was also hosted at the gallery during the exhibition.



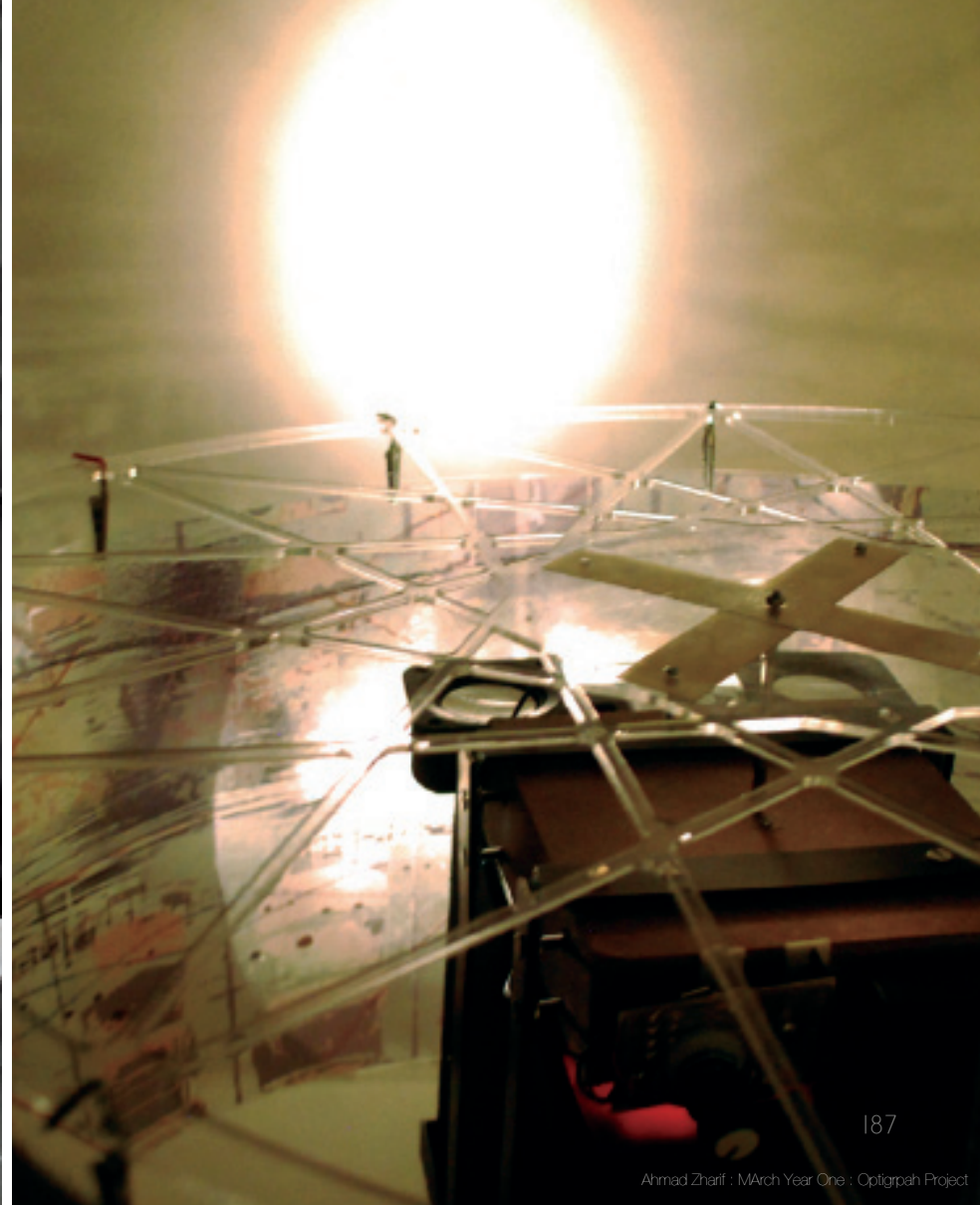


Neil Sedgley : MARCH Year One : Optigraph Project



Tomas Bowey : MARCH Year One : Optigraph Project







Girona Trip 2012

Northumbria University Trip to Girona, Spain 19th - 23rd February 2012.

Upon arrival in Girona we were met by the friendly faces of the Catalan locals. The river Onyar meanders through a jumbled parade of colourful buildings that carve the city into its own distinctive quarters. The public realm reflects a quality of care which synthesizes the past with the new. Topography, history, craftsmanship and a sense of place are omnipresent, with the defensive city wall providing vantage points to pick out the details.

The first day became a pilgrimage to the works of architects Fuses + Viader, whose careful interventions are especially visible on the University campus. Other highlights included Girona cathedral, with its history mapped out in its fabric and recorded by means of a series of models tracing the cathedral's development.

The second day capitalised upon Girona's proximity to the rest of Catalonia. A number of us took the train into Barcelona, one of the world's key architectural destinations. As a prelude to the nightlife, we experienced some of the city's architectural marvels, including the Sagrada Família. One of Gaudí's most famous designs, construction on the cathedral began in 1883 and won't be completed until 2026.

Another group of us took the bus to Olot. If modern architecture in Girona is defined by the works of Fuses + Viader, then RCR Arquitectos are their contemporaries in Olot. The city's visitor centre provided maps to locate the variety of pavilions, renovations, and restaurants that RCR have produced in recent years.

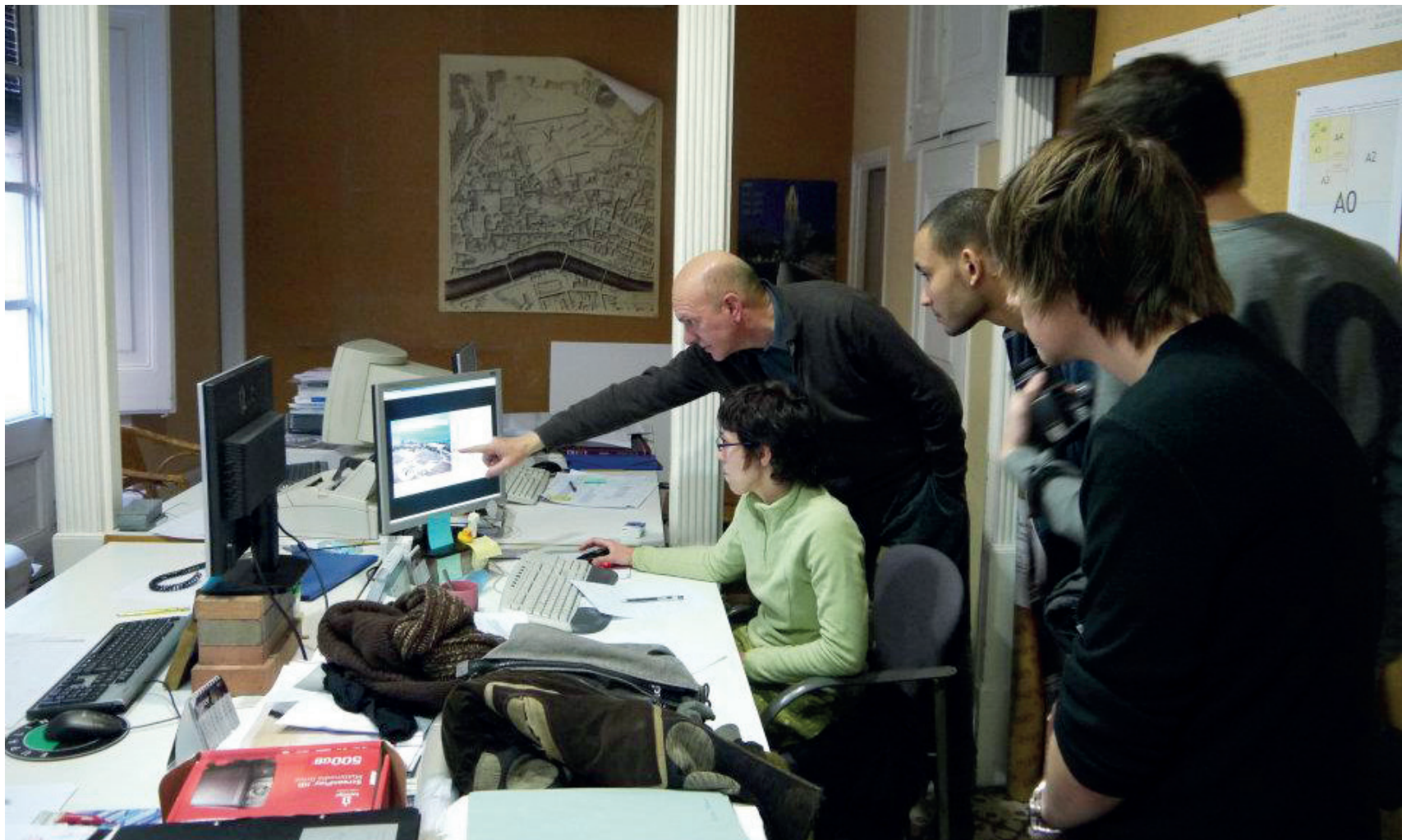
On the final day we capped the field study visit by walking the length of the city wall, dropping down at key points to experience the atmospheric spaces of the Jewish, German and French quarters.

All in all, it was a fabulous experience, and we returned with a stockpile of images and ideas of how a medieval city, rich in heritage, can remain vital and beautiful, incorporating modern interventions into historical fabric.

We would especially like to thank Ken and Dale from Ibstock for making our visit to Girona possible, and for supporting Northumbria University students throughout our architectural studies.

Lisa Rogan, Leanne Stamp + Nikki Hoggarth





RCR Architects | Fuses and Viader

"On our tour of the town we stumbled upon the door of RCR's office. We rang the doorbell and were warmly welcomed to come inside and have a look around (on condition that we removed our shoes so as not to dirty the carpet).

Our audacity paid off, giving us the opportunity to speak to a few of the RCR architects, and to take a peek at their work in progress. Their daring approach to architecture was inspirational. Seeing RCR's offices was an experience in itself, and we were captivated by their innovative use of space and meticulous attention to detail.

On the final day, and flushed with the success of making contact with RCR, we headed for the offices of Fuses+Viader and ER Arquitectos. Again, we were made welcome, as our unsuspecting hosts courteously fielded questions, observations, and job applications."

Nikki Hoggarth

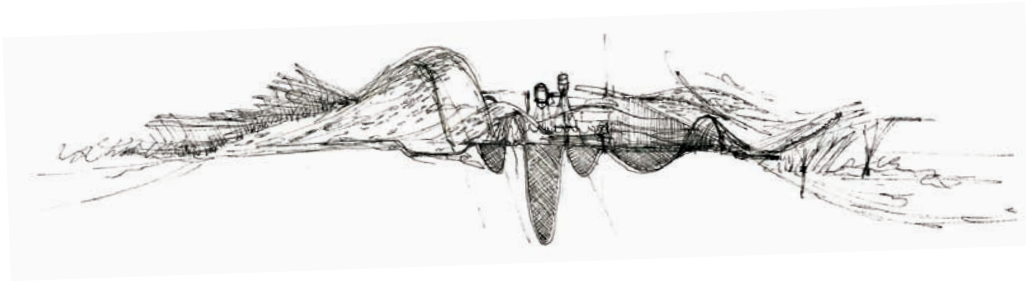


MASTER OF ARCHITECTURE: YEAR TWO

A Lost Language

The townscape of Morpeth solidified between the 11th and 13th centuries when the De Merley Norman Barons created the distinctive burgage plots from a collection of narrow ploughed strips of land that ran towards the River Wansbeck; subsequently this investigation examined locations within Morpeth where this historic street pattern has been eroded or lost. The presence of existing (and proposed) supermarkets were of particular interest, their contentious yet inevitable presence within small market towns such as Morpeth polarising public opinion and generating unprecedented social, economic and architectural challenges.

The enquiry analysed the origin and development of the supermarket and speculated on a alternative typology. Can our growing demands for provenance, localism and environmental responsibility be manifest in a method of shopping that offers unprecedented choice, convenience and economy? If so, can the architecture containing these activities be responsive to local needs, history and place.



Jamie Gibson

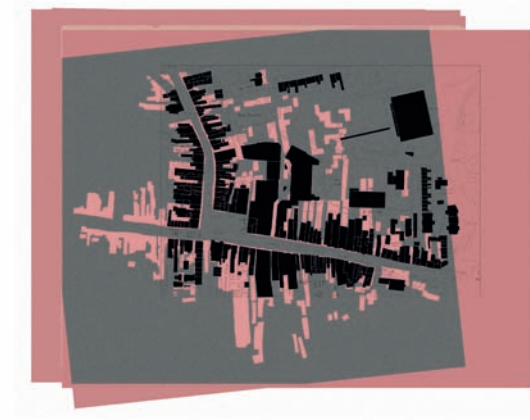
Shopping for a Context

In recent years Morpeth has seen an influx of proposed new supermarket developments. As a result this small historic town centre has seen a number of changes, the historic street plan has slowly been eroded as supermarkets and modern developments create vast open spaces and large out of scale buildings.

The eroded urban landscape opens up an opportunity to re invigorate the historic fabric of Morpeth, introducing social housing, production and retail outlets. Together these individual elements create an opportunity for socially and economically responsible place making.

The project develops a number of social gathering, meeting and playing spaces, along with busy and energetic commercial squares and thoroughfares. The spaces are brought to life by a series of small scale, contextually derived buildings.

The use of texture and urban grain define the new, the old, the public and the private. To help reinvigorate Morpeth itself the growing space provides local fresh produce which in turn supplies the onsite restaurant and to a certain degree the local manufacturers. The micro economy fits within the wider economical context of Morpeth and the surrounding area, in an attempt to aid its recovery and growth. The series of small scale buildings continue the strong linear pattern where appropriate and fit within the historic burgage plot in others. The site allows spaces for potential future expansion and development, a vital part of sustainable business.





Michelle Etheridge

Osmotherley

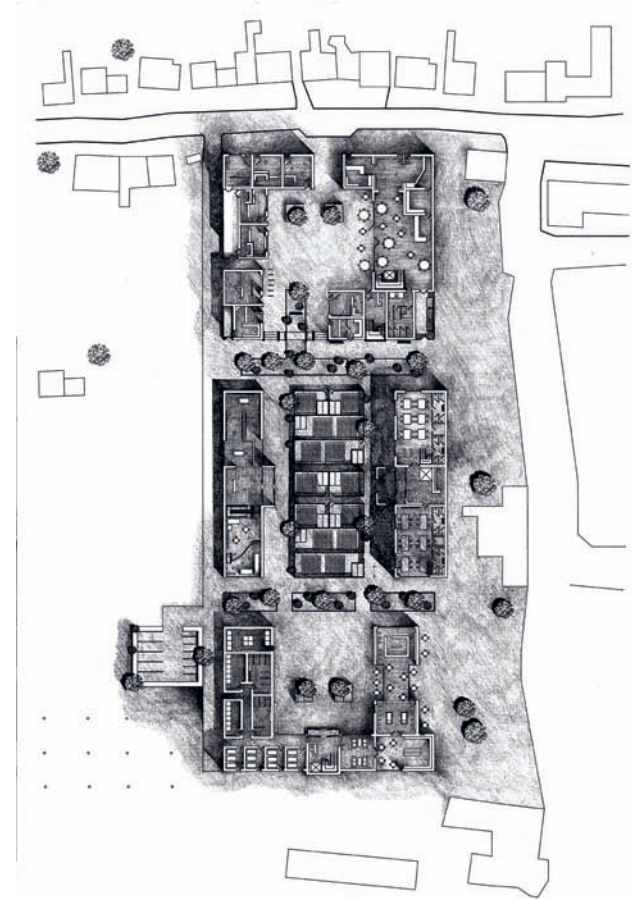
The proposal for Osmotherley Village is to create a sustainable village that will survive on its own resources. Tackling the issues that currently exist will help greatly towards village survival and resilience. The proposal will occur in 3 phases, allowing the village to reassemble its once thriving tourism and gradually reintroduce trade and housing.

Phase 1 - Tourism - The scheme will consist of a public space surrounded by newly formed businesses that will feed the new found tourism. However there will also be basic amenities for the local community. The proposal will consist of not only new trade but also more luxury services such as a restaurant and pub. The scheme will also consist of a visitor centre to inform and educate the public about the environment and sustainability. There will also be research labs available for school trips as well as independent professionals. A hostel will also be provided to ensure that there is ample amounts of accommodation provided to accommodate all potential new tourists to the area.

Attracting tourists back to the area is the village's main goal. Once the tourists are in the area and are once again using the trails in their thousands, the village can then begin to develop in other areas leading towards a more stable economy.

Phase 2 - Trade - A cluster of existing buildings will be developed to create areas for new trade as well as a weekly village market. Social accommodation will also be provided above existing shops allowing the area to have a variety of new social housing. A new centre will also be created to the west of this site, a start-up business centre allowing new traders to receive advice about the local economy and the best ways to ensure survival. Studio and work shop space will also be provided.

Phase 3 - Social Housing - Although social housing will be provided within Phase 1 and 2, for the village to be able to grow and to attract new people to the area, then a variety of social housing needs to be made available. The plot will include family housing for first time buyers. The proposed housing incorporates environmental systems allowing owners to gain economic benefit from the proposed design.





Otis Murdoch

Demeter Aquadell

A sustainable aquaponic urban farm combined with leisure, learning, fun and the enjoyment of food.

The central location of the project at the heart of Morpeth along the natural flow of people traffic through the town promotes its integration into the life blood of the town.

The vision for the site includes two key facets, both of which work together in sympathy with the natural landscape and respond to the flooding risk issue.

1. A sustainable aquaponic, thriving intensive urban farm as instrumental in rejuvenating the rich agricultural and market gardening heritage of Morpeth, restoring local pride and leading the way in good practice production methods. This will also act as a hub for community involvement and learning and its activity will be linked through mutual interest with the existing allotments. It will also integrate elements to support natural habitats such a wet marshland and designated wild flower area.

Aquaponics is the modern day terminology for food harvesting methods using:

- Aquaculture fish farming

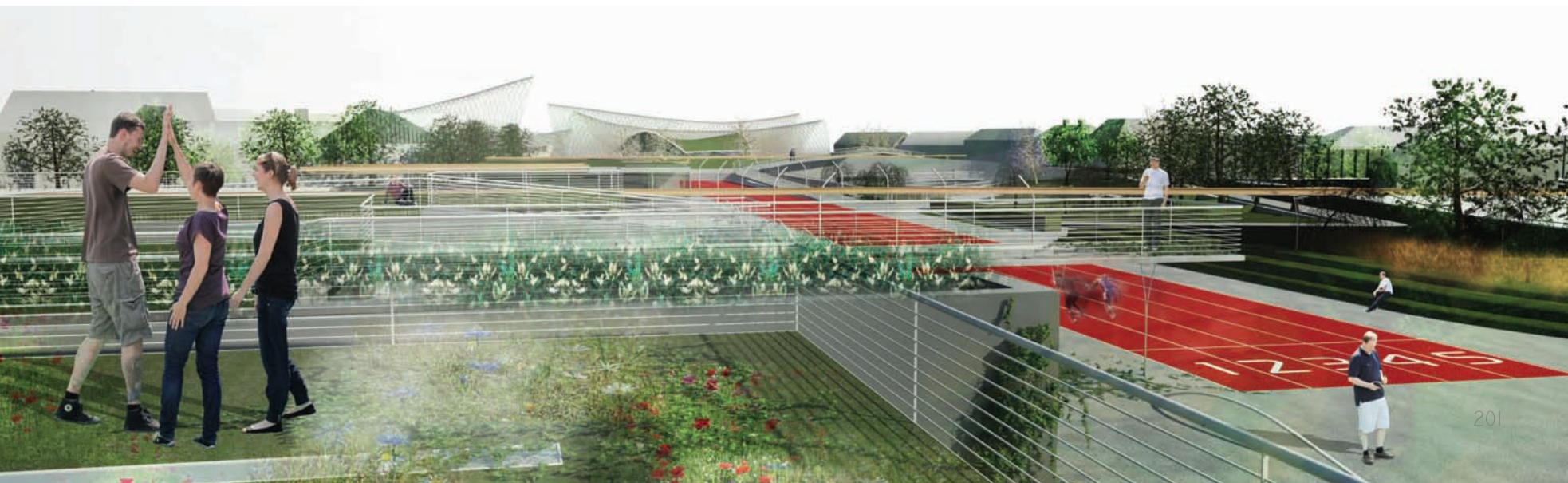
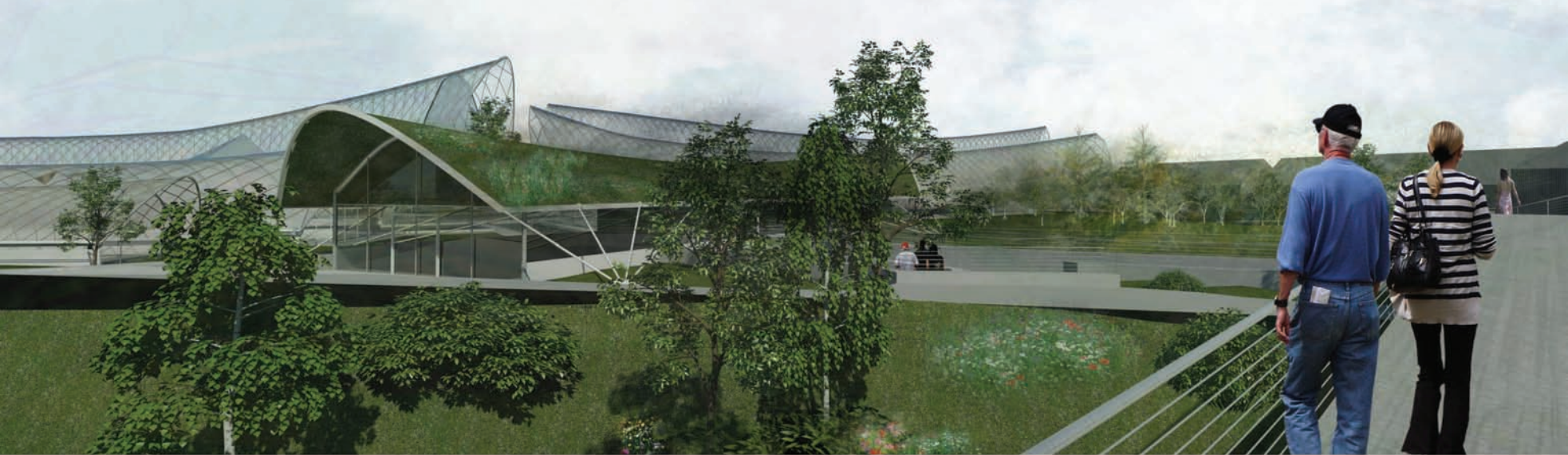
- Hydroponics the growing of plants without soil

It is ultimately about creating ecosystems where they otherwise would not exist.

It brings complimentary technologies together in order to try and close the loop on food production.

2. A town centre outdoor community hub, designed to link the town and attract in the flow of pedestrian traffic. It will encapsulate integrated leisure and business interests including; market facilities, sunken garden, outdoor swimming pool, running track, green wooded riverside leisure area.





Stuart Coleman

Horticulture and Sustainability Centre

The aim of the Horticulture and Sustainability Centre in Morpeth is to educate the public on matters that will aid their lifestyle, their community and their environment.

The centre will provide a number of comprehensive classes and practical courses that will educate the public on such things as;

- 'Grow your own' food production, aiming to cut peoples reliance on fruit and veg supply (which often has travelled thousands of miles to the supermarkets)
Lifestyle lessons, aimed at looking at peoples diets, exercise levels and health.
- Cookery classes, teaching people how to maintain a varied diet, cut down on food waste and use ingredients local to themselves.
- Sustainability & environmental considerations. Specifically looking at educating the younger generation on how they can make better environmental choices in the future.

The centre will also re-instate a thriving market place which will provide a hub for local producers, taking advantage of the 60 farms within 5 miles of Morpeth, allowing the people of Morpeth to provide for themselves and their families in the most sustainable and environmentally conscious way.

The challenge lies in creating a centre that is not only used for educating the public in sustainable matters but one that performs architecturally on a sustainable and environmental level. In particular looking at the materiality and environmental performance of the buildings envelope, the various lighting and heating systems used, how water and waste is dealt with.





The Collective Memory

The disclosure of the forgotten, the embedded and the hidden is as much about method as it is about act. The manner by which one removes and the decisions of appropriateness are one in the same as those associated with creation. The creation of absences, of vantages from which to reinterpret the previous and the pseudo-archaeological behaviours of revealing can endeavour to create, as a primary or ancillary behaviour, an architecture that is an apparatus for revealing. The method and character of immanent trajectories, territories and surfaces can act as translators of the forgotten, embedded and hidden. By virtue of disclosing, they may interpret, translate and narrate tales and histories. Their physical relationship, in distance and in material, can provide opportunity to re-frame histories and to re-tell the present. The revelatory occupation of absences and forgotten spaces, or those that are hidden, not by an engrained materiality, but by their encapsulation by changing spatial presences, involves the crafting of environments that speak of and contribute to the character of place.

As 18th Century Newcastle expanded inwardly, many of its medieval alleys (Chares) disappeared. Pudding Chare, reputedly named after Pow Dene (upon the course of which it runs) is one of the few that remain and it stands as a marker of the cities layered history. It is within this amalgam of an undisclosed subterranean river, historic fragments and anonymous relics that a narrative is derived.



Chris Clarke

The Collective Memory of Pudding Chare

Located within the historic centre of Newcastle, along Pudding Chare, the scheme builds upon the sites history of small workshops, manufacturers and artisans to establish a facility for makers and craft.

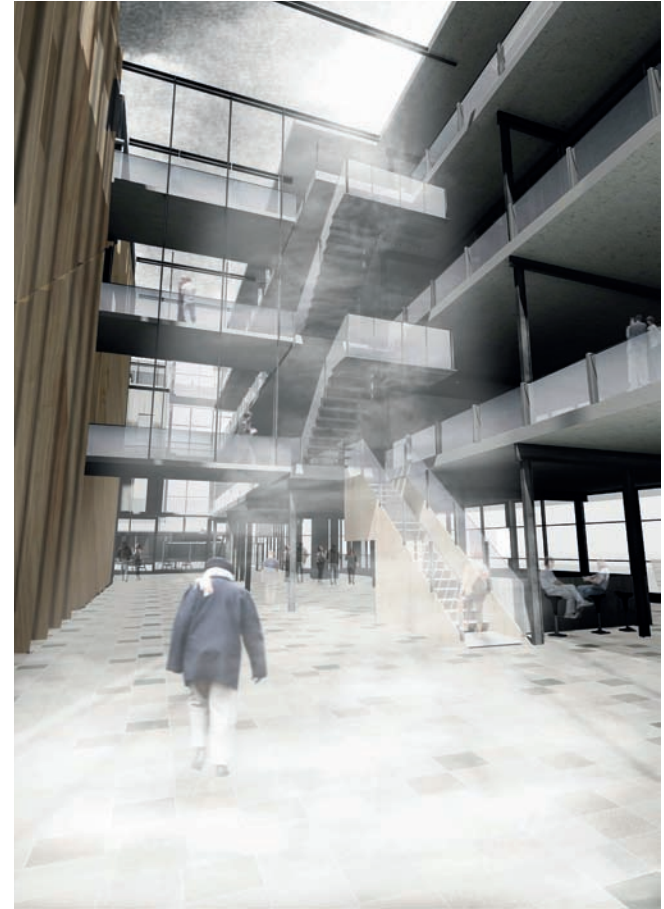
The Classical buildings along Grainger Street and Westgate Road operate autonomously, as do the small businesses of Pudding Chare. The symbiotic relationship that once existed between the two has deteriorated and on the threshold where these two meet an Urban Void exists, leaving the area of Pudding Chare with a sense of diminished relevance and lack of identity.

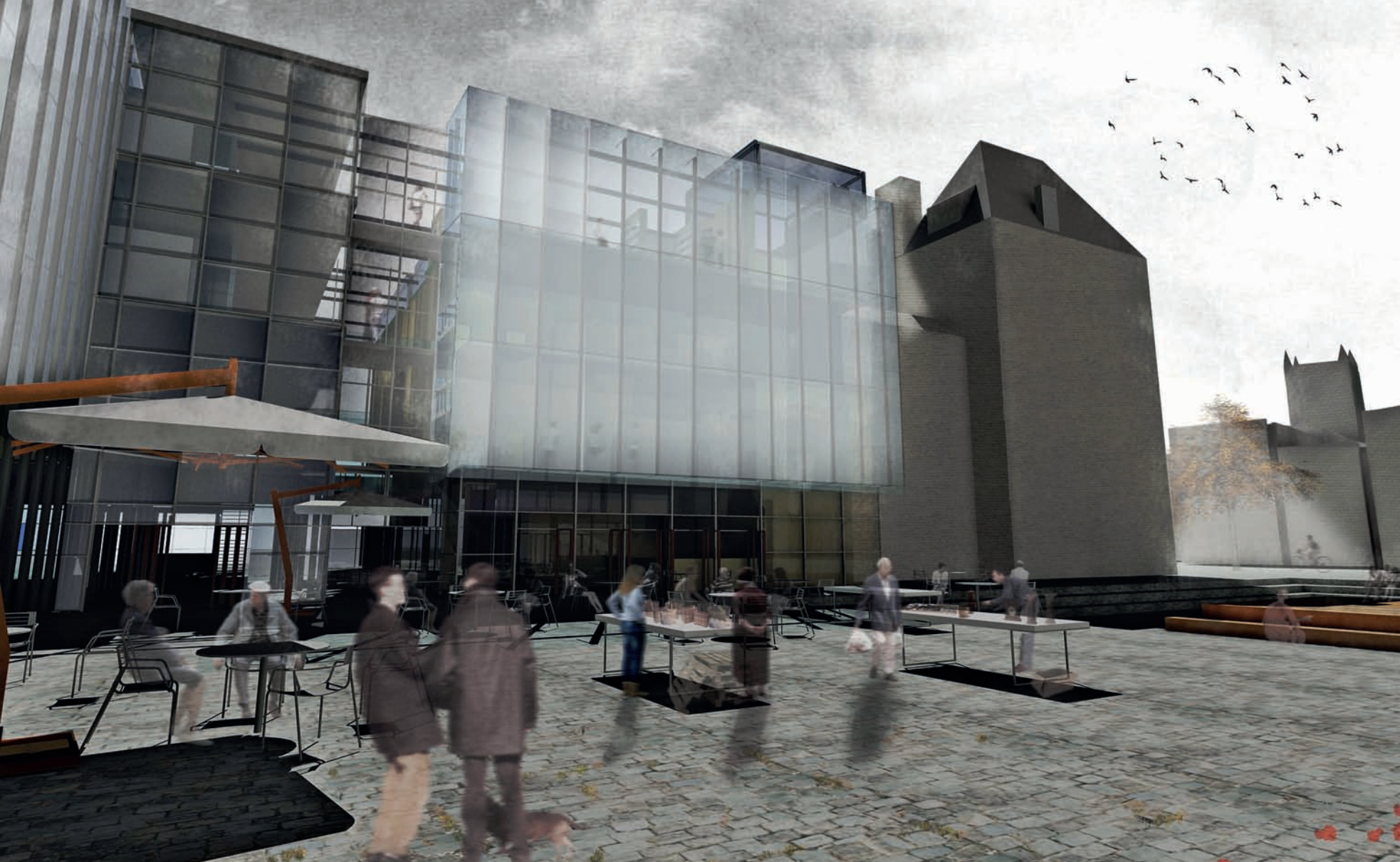
Recognising the existing urban structure, the scheme densified and re introduced edges, to create a level of parity between the existing context and in order to create a successful urban place. The proposal aimed to redefine the importance of the backlands to the rear of the site by introducing a new public realm.

The metamorphous of building patterns which has occurred on the site over the preceding centuries have become rooted within our profound memory, offering distinctive spatial experiences which strengthen the areas sense of place. The scheme builds upon these associative experiences by recreating patterns as a microcosm of the wider site, appearing as a new entity, but aspiring to evoke a sense of the deeply known.

The surrounding buildings exercise a precise statement about their time and style, with an air of defiance and tension, there is a strong presence of Classicism, Modernism and Post modernism. To introduce a new element into the composition with equal precision and exactness stands to disjoint the relationships further.

The facade shifts away from the act of making a precise statement about reality, by blurring the buildings behind, allowing the viewer to extract their own relationship with reality, whilst creating a greater sense of urban wholeness amongst existing structures.





Eddy Thompson

Recollecting Pudding Chare - A Memory through Music

'chare'; a term for a narrow alley or street, native to the north east, derived from the saxon word 'cere'

The evolution of the medieval Newcastle created a jumbled, compact and intriguing urban language. The contrasting ideals of large open markets, fed into by the trade-run chares and their inner workings of servicing back alleys and hidden courtyards, formed a unique regionalism.

When trade was operating at it's peak in Newcastle, a diverse range of businesses operated out of Pudding Chare. These factions were specialist in individual trades varying from horse dealers to mustard manufacturers. The close proximity of these differing trades was hugely influential on their success. Some businesses would have benefitted from the services of others.

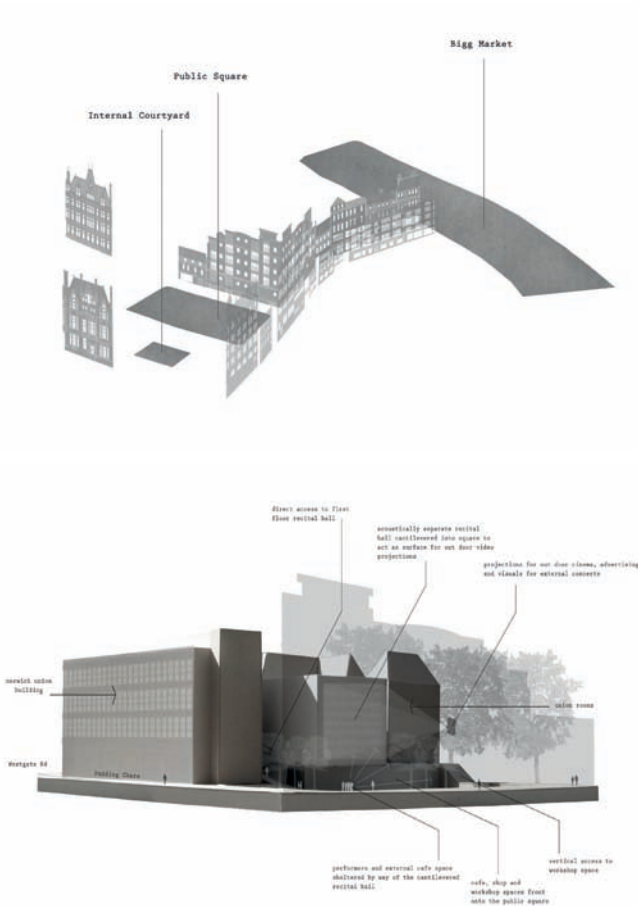
The proposal takes precedence from the functional principles of the chares of old, where the combination of differing trades generated a greater success for the individual.

A music school and development facility is suggested formulated through the current need combined with the site's historical home to a successful composer, Charles Avison, in the 1700s. By grouping together multiple aspects of the music industry, the centre will attract a large, diverse range of the musical community acting as a catalyst for social interaction, and in turn assisting creativity.

With an interest into the operational qualities regarding the chares in their trading era, a correlative concept arises through the physical form of the regional architecture.

Theories informing the programme and functionality of the scheme, influenced by trade and commerce in the area may be embellished by evoking memories through built form.

Through the scaled repetition of the square the ideals of scheme's proximities are drawn from and thereby generating a sense of place.





James Rosen

Hydrotherapy Centre

Located in the historic core of the city, the site on Pudding Chare, has had a rich medical history. The narrative of the scheme developed from discovering the house of surgeon William Fife and his family. His brother, Sir John Fife, had many achievements including founding the Newcastle Medical School. He was also responsible for introducing the first Turkish bath to a hospital in England at the Newcastle Infirmary. Today the existing hospitals offer physiotherapy for post operative patients in hydrotherapy pools.

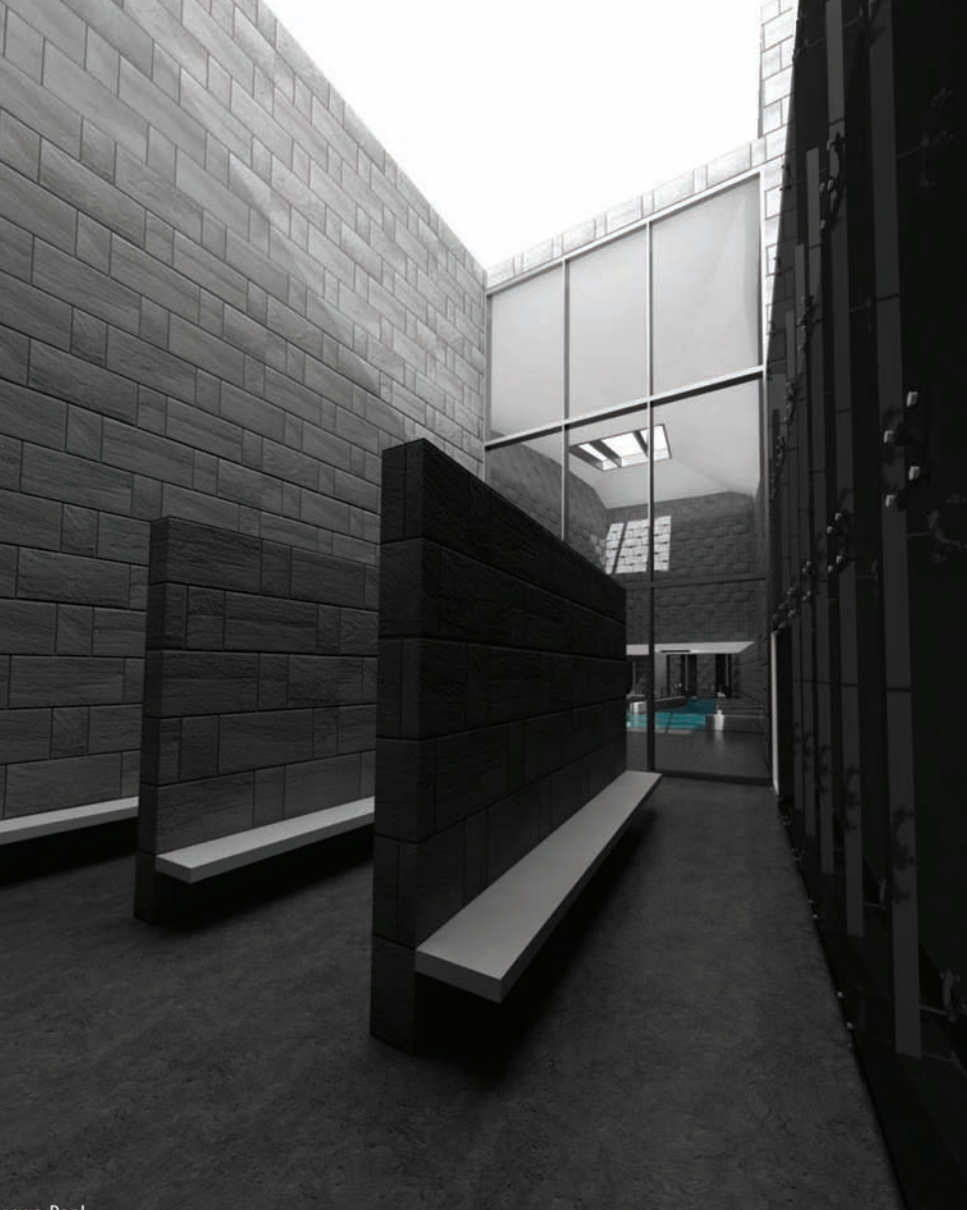
The medical use of water and bathing is an established alternative treatment for many afflictions including, arthritis, circulations problems, muscular injuries, mental illness and the common cold. The proposal is for a dedicated Medical Hydrotherapy Centre. Local GP's and the hospitals will be able to refer patients to the centre for consultations with in-house physiotherapists and doctors. The centre will offer a selection of hydrotherapy treatments including a Turkish bath.

The concept of using water in the proposal is echoed by the historic memory of the Pow Dene river through the site. Now a subterranean river on the site, the proposal will reveal it, and incorporate it into the centre.

As the city of Newcastle expanded in the 18th Century, many alleys or Chares disappeared. Pudding Chare is one such alley which has survived, but the smaller network of gaps and courtyards have been lost. The design uses these forgotten layers of the historic fabric to derive new courtyards and routes through the building.

The site's central location on Westgate Road will make the travel for patients easy by public transport on bus, metro, or trains into the nearby Newcastle central rail station.





John Amann

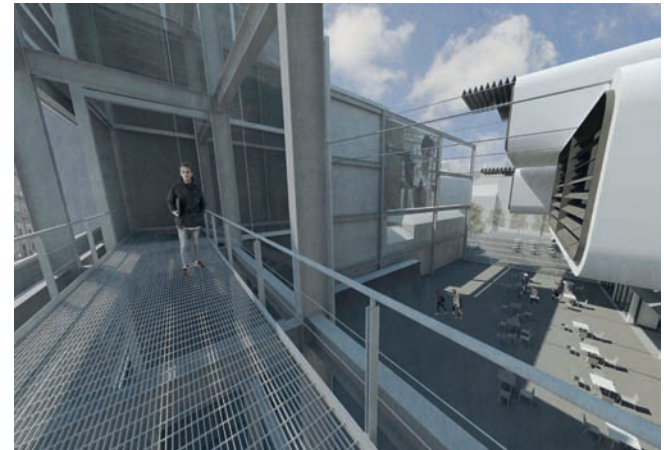
The Print Works ... A Digital Revolution

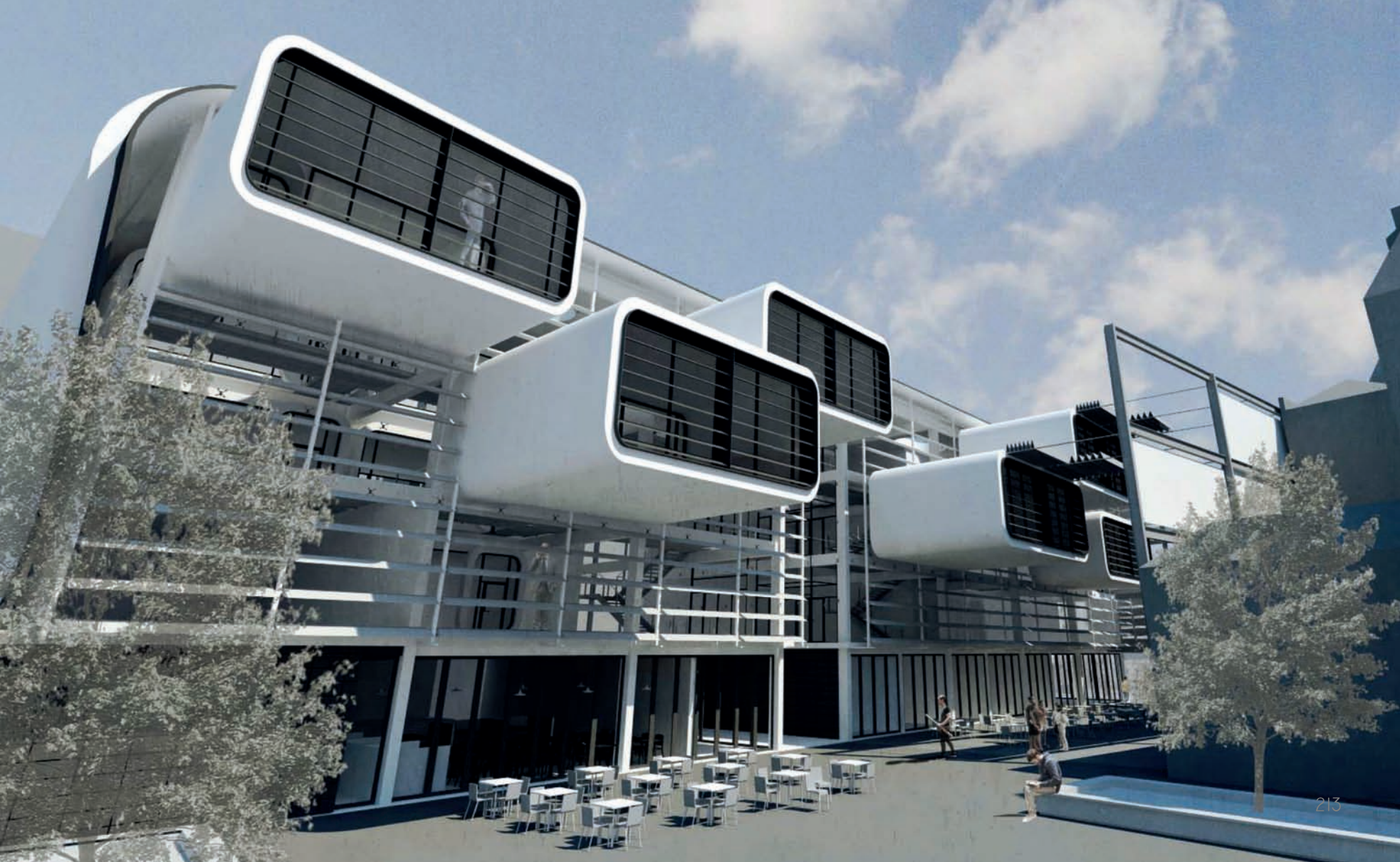
'Pudding Chare' and its surroundings have been a prominent area historically throughout the development of Newcastle. Once a thriving narrow street full of businesses and influenced by many trades. Located close to the 'Central Station' the route could once again be a main pathway to the city centre. Although presently the area is run down other routes are predominantly used. As industries grew and thrived within the city centre many larger developments replaced the historical language only now to leave large empty spaces and derelict buildings adjacent to the street.

The Chronicle print works has been a large part of the area for around the last 200 years, expanding and growing throughout the area. But with technological advances especially within the last ten years, some people are predicting printed newspapers could soon be a thing of the past, looking towards the future with a mainly digital thought process.

The project will provide facilities for these digital industries to flourish within the area providing a scheme which will be needed into the future. The scheme will be influenced by the modern technologies which are driving the need for such a facility, drawing people to the area with modern looks and surrounding usable spaces.

The proposal will also aim to provide other ways of drawing people back to the area taking advantage of the large amount of street frontage to provide shops and restaurants, influencing community to be re-established throughout the area and promoting regeneration within the street helping others to thrive.





Matt Drury

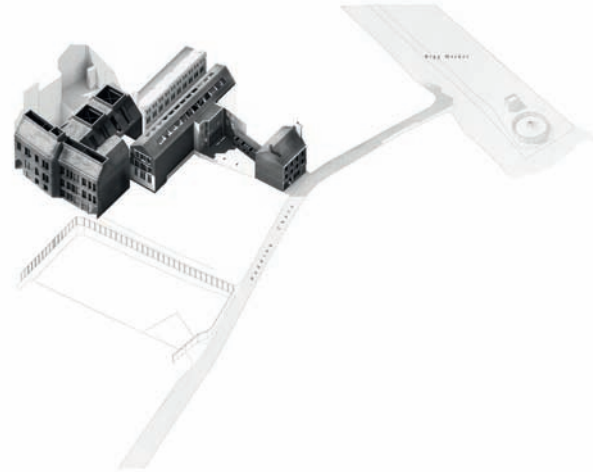
The Augmented Distillery

Derived from extensive historical research into Pudding Chare and its proximities, the thesis is derived from the collective memory of the site, recollecting forgotten memories from the sites past to inform a new narrative through re-interpretation and adaptation.

Selected memories of former architecture, inhabitants and events are re-layered, to re-instate a nexus of forgotten spaces which have become lost amongst the dense urban fabric of the city.

The distillery reprises the role of a former spirit merchant and distiller, Mr Samuel Stokoe, whose premises formerly occupied the site during the 19th century. A reinterpretation of Stokoe's spirit cellar uncovers the culverted Pow Dene which runs below the streets course, providing freshwater for the production of the whisky. The role of the public house is reinstated along the Chare in the form of a whisky bar whilst an abandoned warehouse is reused to provide an exhibition space and artisan distillery which references the former illicit distillers of the site.

Through adaptation, the distillery recollects the former architecture of St John's Street which currently lies vacant as a forgotten space within Newcastle's 'Grainger Town'. In a conversation with the wider context of the city, the new facade is a facsimile; reminiscent of the streets neighbours and former ancestors. The thesis is a subtle re-instatement into the city; concealing the augmented process and equipment within from the eyes of the city.





Compression

In the nineteenth century the railway cut through our towns, cities and countryside with a scale and mechanical logic completely unrelated to what had gone before, defined only by the maximum climbing gradients and sweep of the steam train. The scars created by this have now largely healed as viaducts become listed monuments and the brick arches of overhead tracks are subsumed back into the urban fabric as mechanic's workshops, markets and wholesalers, cafes and nightclubs or boutique shops and design studios.

As rail was superseded by road, new scars were carved into the urban and rural landscape, of a wholly different scale, with which we are now only just beginning to get to grips, as demonstrated by the M1 scrap-yard fire in April 2011. The projects explored how these unforgiving cuttings, ramps and swept bends could be rehabilitated through retrospective, contingent (open-ended and time-based) proposals.

The site for this investigation was the area immediately above, below and adjacent to the A167 from the Gateshead Quayside, along Gateshead Highway, to Durham Road. The projects utilised the elevated section of this road as an "as found" condition, partially pedestrianising the space underneath, to reconnect Gateshead's High Street to the residential and industrial areas to the east. The students' theses suggested new uses for S.L.O.A.P. (space left over after planning) which encouraged much-needed economic developments based on health and leisure, education and training, urban food production and creative start-up industries.



Andrew Staunton

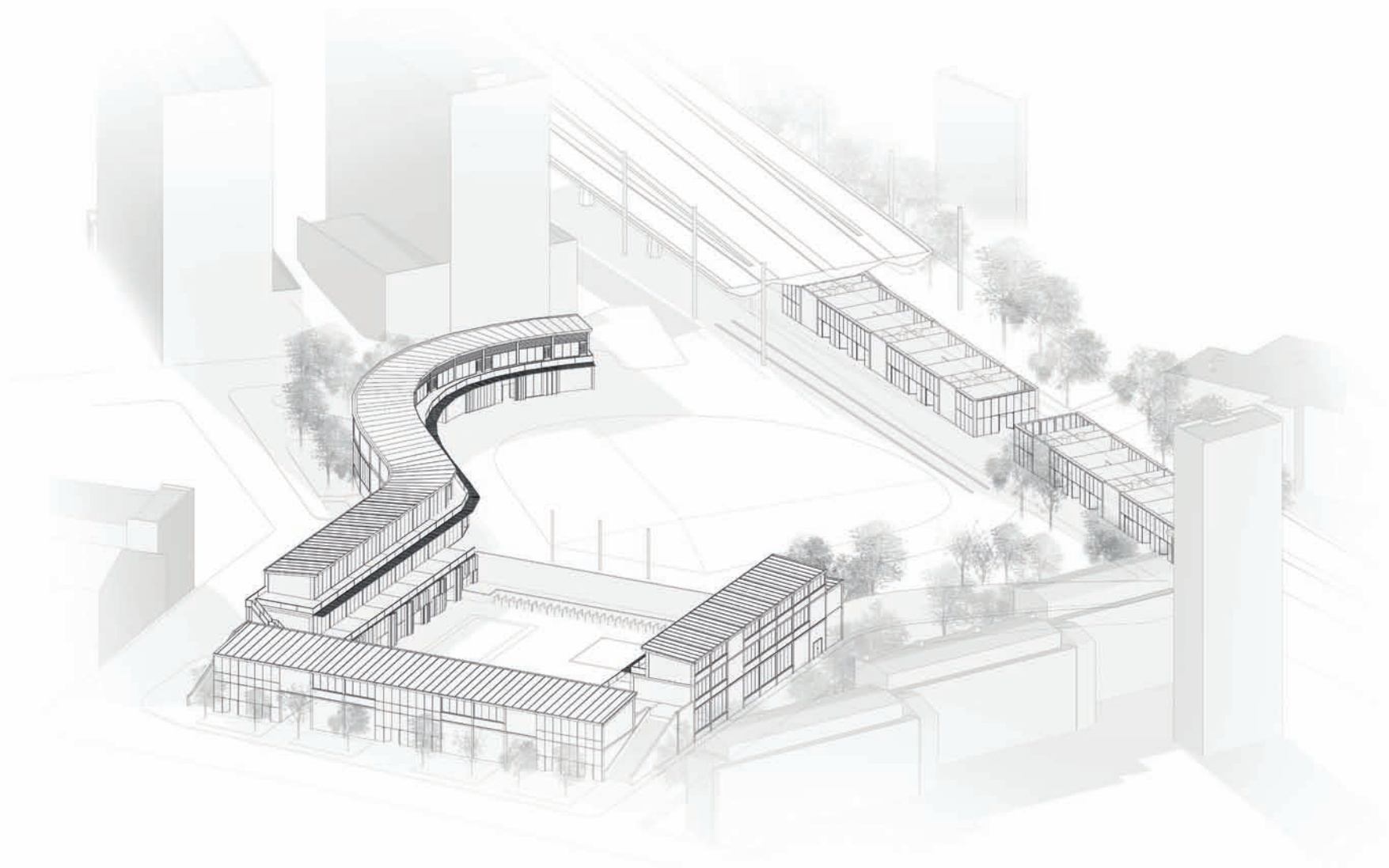
Art in the City

The thesis is sited in Gateshead, around an elevated section of the A167 road, which forms an inner bypass to the centres of Gateshead and Newcastle on the route of the old A1. It also acts as a physical and psychological barrier between Gateshead's Town Centre and the Baltic Quarter, the redevelopment of Gateshead's Quayside with landmark buildings - the Baltic Centre for Contemporary Art and the Sage - which provide venues for international modern art, music and cultural events. Newcastle and Gateshead have a thriving student population, many of whom are engaged in art practice, but at the end of their studies feel obliged to move away from the region to advance their careers. The thesis proposal is intended to be a bridge between these two aspects of contemporary art – providing facilities and accommodation for recent graduates to establish their art, design and music-based practices within the region.

The complex has four components arranged around a public space. These components are studios and workshops, music practice and performance spaces, accommodation above the studios and small retail outlets below the elevated road. The studios and workshops will provide shared facilities to allow young artists to develop their practices. This will offer the range of equipment and facilities enjoyed by the graduates at university and college, but which they could not afford as a new artist, designer or maker. The music practice and performance building will provide a range of rehearsal spaces and recording facilities as well as indoors and external performance space. These facilities are grouped around two courtyard spaces, creating a collegiate atmosphere and encouraging interdisciplinary interaction. The retail units are sized for boutique shops catering for the artists, designers and makers and creating an active streetscape that provides a connection between the arts complex and town centre.

A limited pallet of robust materials are used, with an expressed concrete frame creating a rhythm to the building. The frame is in filled with panels of render,zz glass and perforated shutters - depending on the functions within. These infill panels can be changed over time to accommodate different uses. The proposal is thus a blank, but not a neutral, canvas for the creativity of its occupants and users





An Architecture of 'As Found'

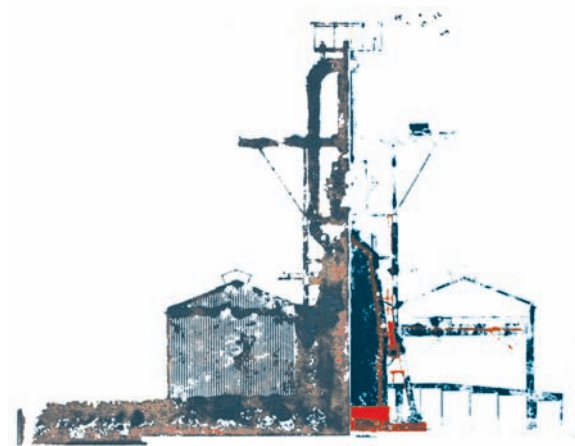
An ordinary north east aesthetic

Ideas and investigations in relation to context are omnipresent at Northumbria; we are particularly interested in the north east landscape, especially the post-industrial landscapes that characterise our urban centres and our contingent hinterlands.

The architects Alison and Peter Smithson were interested in language that belonged specifically to an urban place; they coined this language 'As Found'- a language rooted in an urban phenomenology. This language was regarded as the 'discovery of the ordinary'. This approach to architectural language and form saw new architecture as a condition of transformation from re-reading- a forensic analysis of what already exists or existed. As opposed to wiping the slate clean and starting again to produce something 'shiny', The architectural language discussed above, and utilised by the Smithsons, drew inspiration from the photographs of Nigel Henderson of the streets near his home in Bethnal Green of shop fronts, and everyday scenes, a consistent urban language which seemingly had been invented by the natural patterns of daily life, a kind of 'heightened vernacular' where archetype meets local society and culture.

The north east architectural landscape has a very distinct industrial aesthetic and has definite 'As Found' characteristics. The modernist aesthetic has been affected by the industrial language; the work of Ryder and Yates and other well-regarded local architects such as Faulkner Browns and Nappers in the 1960s and 70s characterises this 'northern industrial modernism'. This thesis project investigation is principally interested in 'finding' an architectural language that draws from and contributes to the north east. The human condition is also essential to this investigation: As Found as discussed above is interested in the way architecture is generated by people and responds to interesting layers of habitation.

The proposed site is of the now demolished Spiller Mill to develop meaningful projects to improve the quayside and the periphery of Newcastle city centre. The former building, like the Baltic, is an iconic structure that marked the entrance into Newcastle from the river. Now demolished, there is a large vacant site that is close enough to the city centre to be able to draw on its energy and there is an opportunity to re-make connections.



Alexander Macaulay

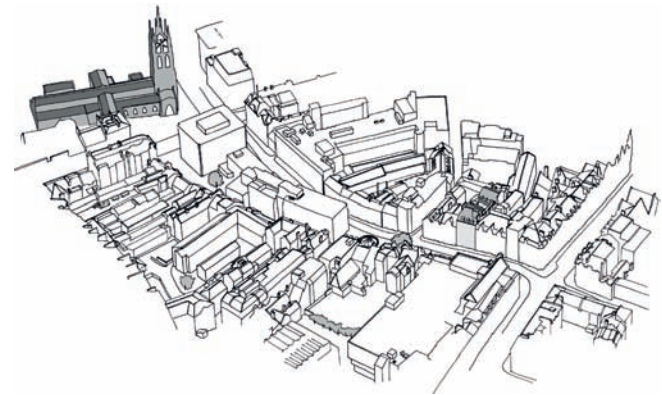
The Bigg Thesis

The Bigg Market is made up of under-used and undervalued left-over land referred to as 'contingent space'. These interesting but awkward pockets of space are caught between the historic remains and modern developments. The proposal aims to consider the formation and use of these spaces, and revitalise these areas by tying the spaces together and revealing these architectural gems to the public's attention.

Drawing on Rowe & Koetter's 'Collage City' the scheme promotes the notion of 'speculative pleasure', where-by as the individual permeates through the city they may fabricate their own narrative based upon the unreachable spaces and may stumble across pockets of utopia concealed within the city.

The 'Architectural Promenade' - the observer's pathway through the built environment - plays an important role of the scheme's architectural and city-planning design strategies. In response to the investigation the scheme acknowledges the significance of 'architectural conditions' the sequence of images that unfolds before the eyes of the observer as he or she gradually advances through the structure. This route through the buildings produces an essence of unpredictability and a more connected experience, in turn creating the 'mystery of what is beyond' which ultimately brings more life to the city.

The Bigg Market is arguably the most public of all areas in Newcastle. In the shadow of the castle and cathedral, it has played a central role in the formation of the city, where people came together to trade and socialise. In recent years, for perhaps the first time in the area's history, the square/market has receded in people's consciousness. There is no longer a market and the nightlife activity; the site, whose decline in popularity is clear to see: a once world renowned and notorious collection of drinking venues, is now run down and empty. The author is interested in reviving the fortunes of this important area of Newcastle by bringing back notions of place and identity; all the components of which are latent. The scheme recognises the public house as a tool for social interaction and communication. Today's drinking culture coupled with the closure of local pubs not only threatens the pub industry, jobs and livelihoods but also the social fabric of communities. The proposal intends to challenge the existing typologies of the public house and adopt a new direction in order for it to be a successful community institution and public space.





Andrew Laing

The Bigg Gin Emporium

The Bigg Gin Emporium is a gin palace, gin distillery and shop which promotes the history of Gin in Newcastle and the health benefits it was once known for, evoking memory. The scheme also addresses a number of social urban issues such as binge drinking of which the Bigg Market area has a reputation. The objective of the project is to change the iconography of the British public house, promoting health, responsibility, education and providence.

The scheme utilizes a series of contingency spaces around the Bigg Market to grow plants in micro botanical gardens. Making these contingency spaces useful again is a central theme of the project. The square itself has been cleared of the cathedral one building in its centre, affording exceptional views toward St. Nicholas Cathedral at the South of the square. In the cleared public square a British orchard has been created which grows fruits for the production of gin in the artisan column stills, or for sale in the gin shop. The scheme creates the sense of community of which the area is currently lacking through numerous greening projects which the local community can work on, which make Newcastle city centre a greener and serene place to be.

The Bigg Gin Emporium scheme revitalises the genius loci of the area and promotes the Bigg Market as a new European square in the centre of Newcastle Upon Tyne.





Feidhlim White

The Market Place

The area known as the Bigg Market derived its name from the rich history and tradition of the bustling market scene in Newcastle, dating back to the Medieval period. Today not a single market or stall exists on site, the space instead lending itself to fuel the binge drink culture of 21st Century Newcastle. Over time the area became forgotten by day; spaces once so important to the fabric and prosperity of the area are left disused, invisible and away from the public realm.

The project looks to open up these spaces to the public, making the contingencies and backlands visible and accessible again. Through a series of considered thresholds, spatial progressions and discoveries, each articulated space will have its own function that helps to facilitate the journey through the city, one that can be metaphorically replicated in the formation of an old 'chare'. This new alleyway, from which the different functions peel off, leads through to the impressive Grey Street, and will give access to the backlands and help to reconnect these two important parts of Newcastle.

A flurry of activity behind the market square facades will inevitably lead to a more vibrant square, one filled with activity, noise and life where local goods and produce can be traded in the market. Like the elegant market stalls on brass tracks that run through the square...the scheme provides the ability to retreat back into the backland plot for a more calming and peaceful environment in the City Room, Pub, Saloon Bar and Hotel.





Gillian Smith

Spillers Whisky Distillery and Visitors Centre

Developed on the edge of the River Tyne the whisky distillery and visitors centre aims to bridge the gap between the industrial regions of Byker and the cultural areas of the Ouseburn and the Newcastle Quayside. The scheme involves reintroducing industries to area which have strong historic connections to the site through the complex manufacture of whisky. Each building houses a different stage of the production process of whisky from the milling of the barley to the distillation of the spirit, highlighting each historical industry and skill.

The cruck frame influenced by the Cooperage one of Newcastle's oldest buildings on the quayside is core structure of each building positioned along the River Tyne. The changing function and nature of each building is demonstrated through the development of the complexity and quality of the skin of the building expressed by architectural features, whilst maintaining the internal cruck frame structure. The gradual change from the simple industrial design of the warehouses to the more complex and quality design of the visitors centre visually bridges the gap and reflects the requirement and function of each building. Service areas between these building also aid the transition by facilitating the movement of products and providing views of the production process.

Each individual building in the scheme is linked physically by a high level walkway used by the public when on a tour of the distillery; this is accessed by the visitors centre. This multi-purpose development provides a cafe, restaurant, a museum experience, shop and access to the waterfront walkway and river taxi service. With visual connections to the Newcastle Quayside and the Ouseburn the visitors centre provides a hub of activity on the River Tyne and a focus point for the distillery.



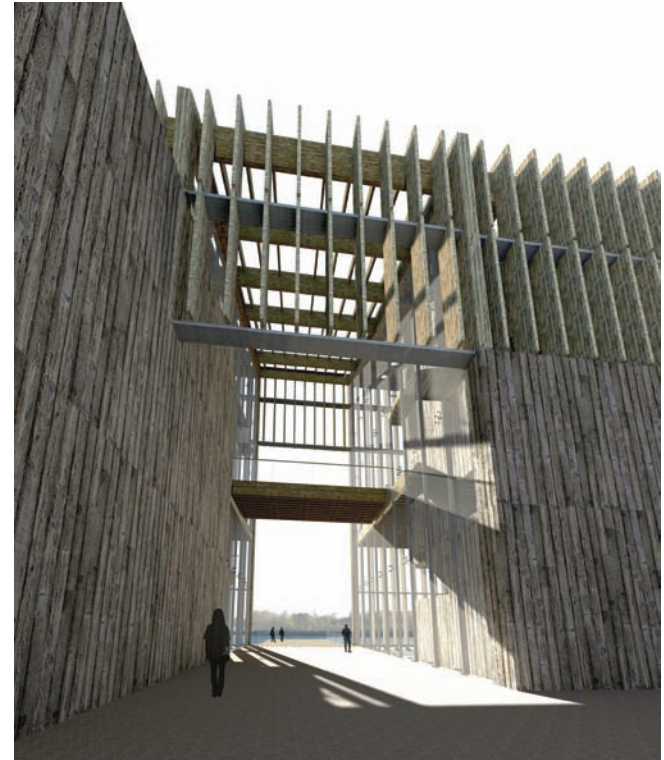


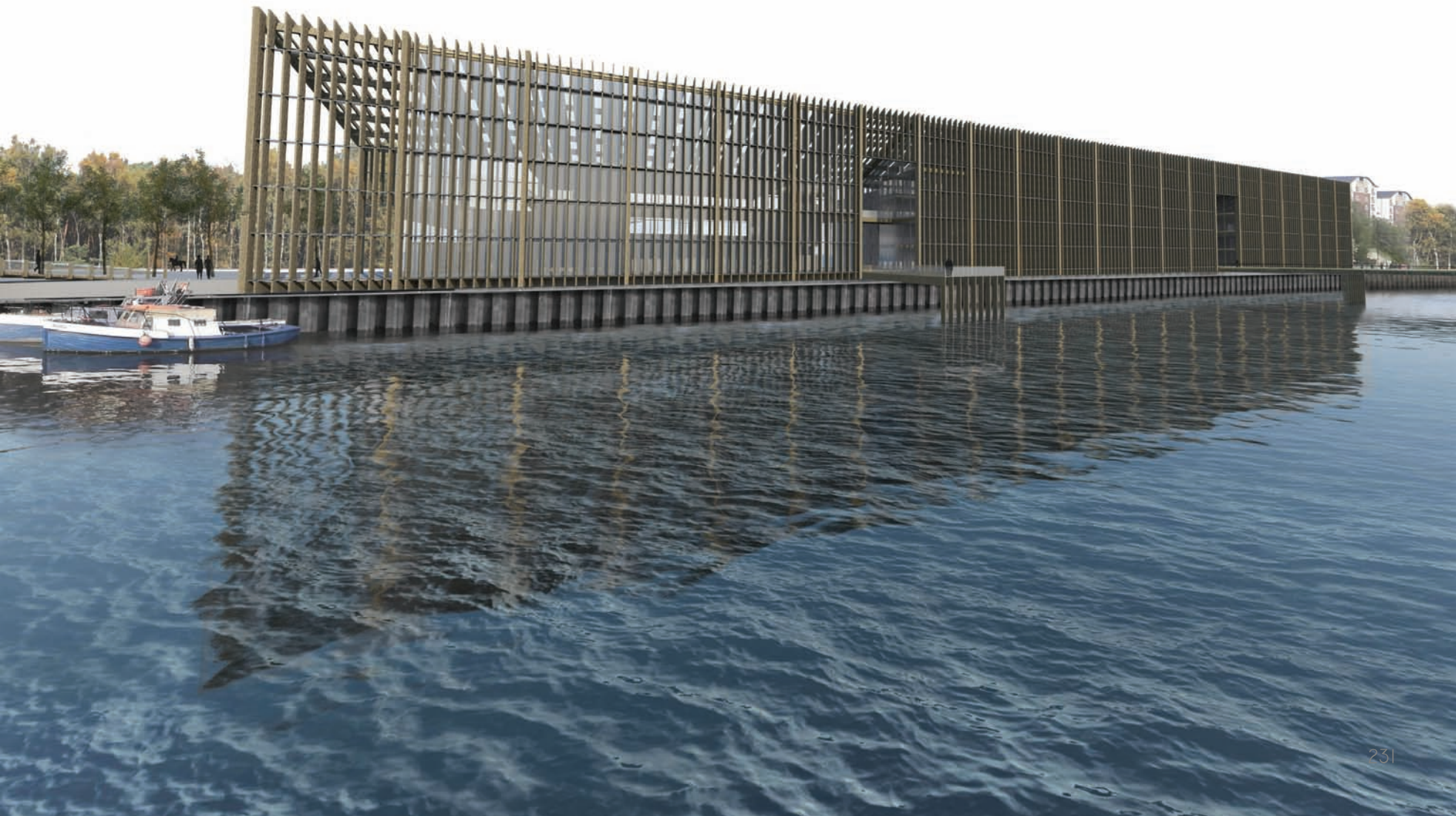
Jayne Milburn

Furniture Design Centre for the North East

Located at the confluence of the River Tyne and the Ouseburn, the site is at a juxtaposition between derelict land due to the collapse of industry, and the cluster of artistic industry developing in the Ouseburn valley. The proposal connects the cultural activities along Newcastle Quayside, with the Ouseburn arts and design industry while acknowledging the industrial heritage of the area. Derived from the history of sawmills on the site, when the quayside was occupied by the shipbuilding and coal industries, the project comprises three elements: a sawmill industry, education and arts.

The scheme includes the planting of sustainable pockets of forests on derelict industrial sites along the River Tyne. These sustainably managed forests will supply timber to the sawmill, while creating urban habitats for wildlife and a leisure space for the community, and addressing the lack of green spaces in the city. As an expansion of the Northumbria Design School, a Furniture Design College will fill a gap for this subject in the North East of England. The project benefits both the surrounding deprived communities and the Ouseburn area by providing a vocational education centre, and employment opportunities. The school will use a 'hands on' project based pedagogy, taking advantage of the sawmill's produce. A learning corridor will act as the spine of the building and connect the design studios with the workshop blocks. The open and informal environments will encourage social interaction; group based learning and individual study, through designing and making furniture. The tectonic timber skin, which stretches over all three buildings, is anchored into the terrain by the heavy concrete blocks that house the workshops and services areas. Relating to the successful arts culture in the Ouseburn valley, the final component of the scheme is a furniture design gallery. Students at the college and local artists and companies will be able to display and sell their work. The scheme aims to draw people from Ouseburn and the local community, expanding the quayside promenade, providing a destination that will reconnect the area to the city centre.





Joe Crinion

Asbestos Recycling Plant and Lost Glass Workshops for the Tyne

The design proposal is a reaction to the national and international issue of asbestos use and disposal. This material was once considered as a 'magic material' and was widely utilized in the construction, ship building industries and beyond for its heat resistant properties. Now, it is recognized as a 'hazardous' and 'deadly' product and a cause of asbestosis and lung disease. Many buildings have therefore been left derelict due to public safety concerns involving exposure to asbestos fibres. Removal and disposal of the material leads to yet further problems due to safe disposal, encasement difficulties, and escalating landfill costs with an estimated eight years remaining until landfill sites reach full capacity. These global issues of asbestos disposal and removal inform this design proposal for a facility that converts asbestos into glass.

Located on post-industrial site on the banks of the river Tyne, the proposed is centered in a region that has the highest asbestos related diseases rates in the UK, through the legacy of the heavy industries that were once the industrial heart of the region. The project also aims to educate the public about asbestos, its previous uses, and this new conversion process. Concurrently, it aims to commemorate the lost glass industries that once occupied the site, reflecting the regional importance of the lost Tyneside glass industry, the North-East having once been the largest and highest quality glass manufacturers in the world. The design proposal provides cost effective opportunities for people to engage with the art of glassmaking, connecting this facility to the creative industries of the Ouseburn, and extending the cultural corridor of the Tyne.

This proposal adopts and revitalizes industrial building typologies that were once part of the North East vernacular landscape. The region was formerly the world's focus for heavy manufacturing industries. Since its decline, the region is scattered with industrial remnants and artefacts, many being left derelict due to their asbestos content. The proposal takes its influences from these 'as-found' typologies, in particular the forms of the regions prominent blast furnaces. This distinctive typology is integral to the region's steel industry, with the Redcar Blast Furnace still remaining the largest example of its type in Europe. The furnace form influenced this 'architectural machine', embracing the industrial function beyond formal consideration. This typological study influences the design in both the recycling process and the exhibition towers that replicate the furnace's skin, form, and history.





Joshua Treverton

Tyneside Shipyard: Re-Build, Re-Skill, Re-Engage

The River Tyne was for generations the ship building capital of the world, the River was strewn with shipyards and the region was dominated by support industries. However in the later half of the Twentieth century the shipyards have closed and the jobs within them have disappeared.

The aim of this scheme is to return shipbuilding to the heart of Newcastle, establishing a new shipyard on the River Tyne, which engages with the local population, and trains a new generation of welders and shipbuilders in the region.

In addition to an active working shipyard the project will create an expansive visitor centre to connect the local populous with the regions strong shipbuilding heritage and train a new generation of shipbuilders in an on campus college. The scheme is split into four key functions that inform the design of the project:

Boats and Mechanical - The fabrication of the machinery and the fit out of the ships

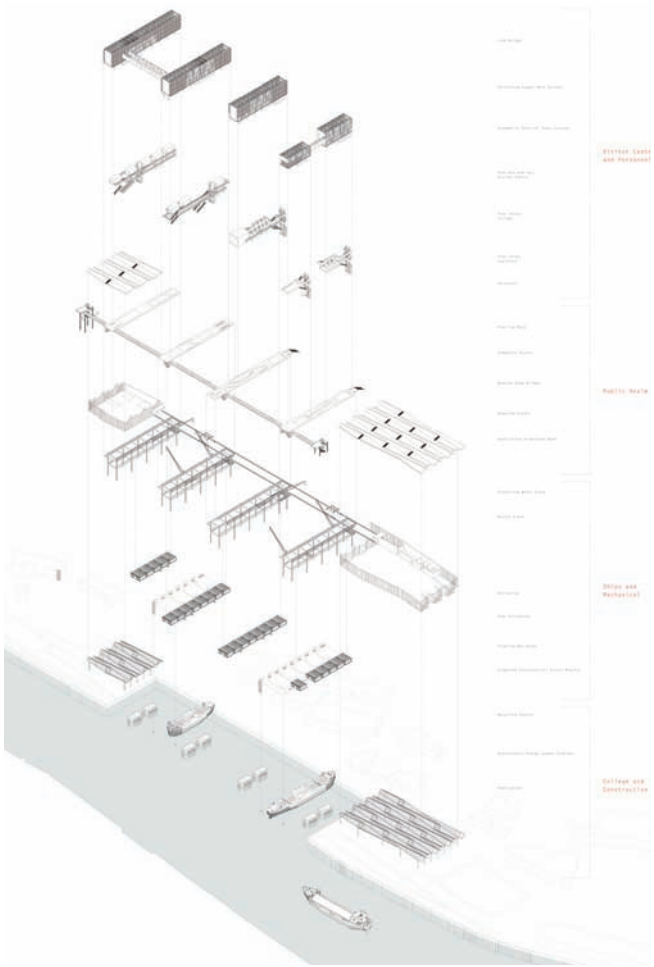
Construction and Apprenticeship - Training the local population in manufacturing, creating jobs in the region. With renewable tidal energy

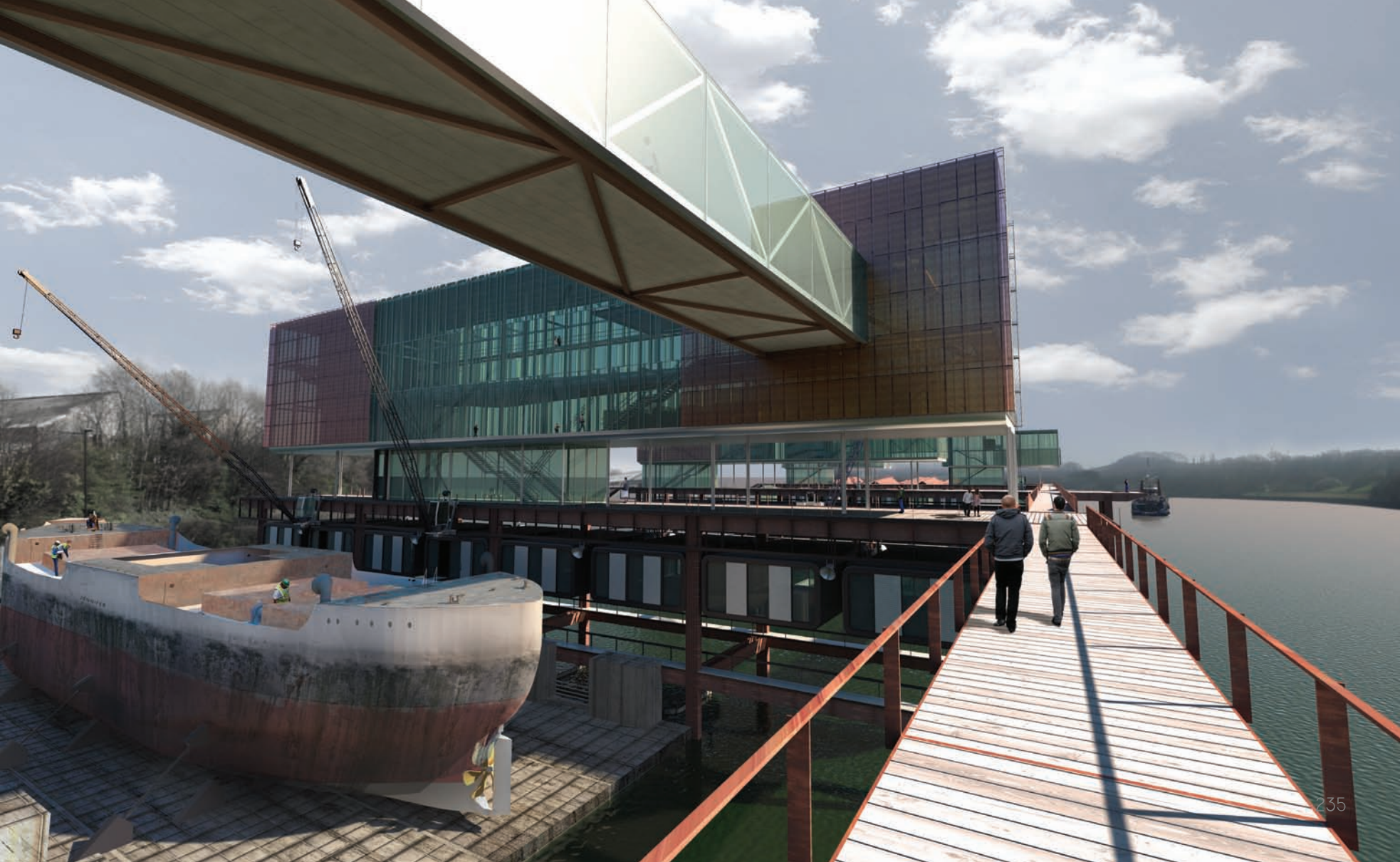
Public Realm - Extending the quayside and creating a new destination on the River Tyne

Visitor Centre and Personnel - Engaging the populous in the industrial heritage of the North-East, creating a new employment hub

The environmental strategy of the scheme utilises hydrokinetic power derived from the river to power the whole development. The project also uses passive environmental design to reduce the overall carbon footprint of the scheme.

In order to create a scheme that is sensitive to this language and sense of place that has developed throughout Newcastle' industrial heritage, a critical regionalism approach will be used. This approach will use the forms, materials and textures of the surrounding industrial landscape to inform the aesthetic of the project.





Mark Carman

Contingent Space for Contingent People

This architectural intervention explores the forgotten backlands of Newcastle's historic urban centre around the ancient Bigg Market to reveal the hidden city and unlock the character of a contingent space to accommodate the contingent population. Delving into the rich medieval history of the city, this project restores the lost monastic connection of Newcastle on which the town was founded during the rule of the Angle kings of Northumbria.

The historic context of the neglected medieval thoroughfare of Wilson's Court will provided the setting for a 21st century urban monastery, the first of its kind in Newcastle city centre since the reformation. Whilst isolated from the bustle of the city, yet ideally located in the urban centre, the robust 19th century industrial architecture of the site provides a beautifully austere urban setting to create a hostel for the desperate homeless population of the modern city. This facility run by the monastic community, will be supported by a new public house on the Bigg Market.

This new public house will be supplied, much as it would have been in ancient times, by an on-site brewery, run by the monastic community to finance their order. With ingredients farmed locally near the ancient holy site of St Mary's chapel in Jesmond, modern pilgrims can journey there, stopping to taste the home brewed beers of Newcastle's monks on the Bigg Market.

Through this architectural intervention, the ancient typology of the public house can be re-examined creating a place of culture and conversation whilst the lost historic character of the Bigg Market can be restored. The invisible city lost behind the modern streets can be revealed to create a beautiful and peaceful public space for the invisible population, as a place of respite from city life.





Matt Van Geffen

Byker Re-generation Hub

Once a thriving industrial suburb of Newcastle upon Tyne, Byker has suffered more than most as a result of the rapid decline in local industry over the last decade. This together with the current economic crisis has had dramatic effects on the local community most notably through high levels of unemployment which is leading to a lost generation of underachievers and social outcasts.

The project proposes a community facility designed to re-generate the local area and more specifically to help rescue the lost generation of Byker.

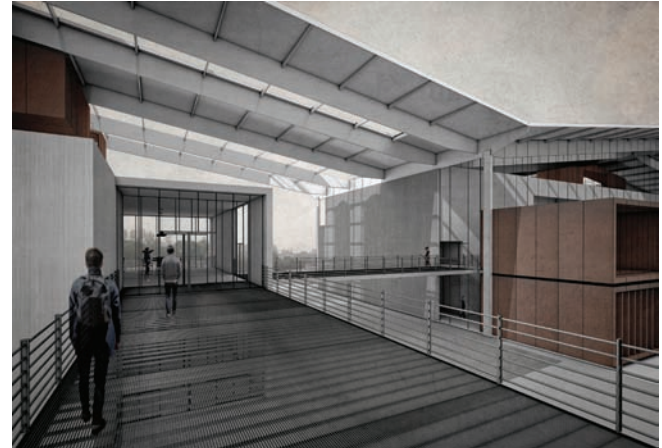
Firstly an industrial process will be resurrected on the site in the form of an energy-from-waste plant. This will create and provide electricity to the local community by burning domestic waste delivered to the plant by road and by sea.

In addition to the energy plant the scheme will also provide a community recreation centre and vocational college with the aim of breaking the vicious circle of crime and anti-social behavior which many people find themselves in as a result of such high levels of unemployment and poverty.

It will seek to achieve this through the process of an educational continuum, providing facilities and the opportunity to firstly relax and have fun in a safe and welcoming environment. This will then hopefully lead to participation in training schemes and the acquisition of new skills and confidence which will increase the chance of employment in the future.

Adjacent to the recreation centre will be a vocational college where key skills are taught in a relaxed and socially structured learning environment. By being part of the recreation centre the college facility hopes to attract students through interaction and self motivated involvement.

In addition to these social benefits the scheme also aims to extend the Quayside providing access and a link from the city centre so forming a catalyst for the further re-generation of Byker.





Simon Bartle

A Skills College and Social Hub for the 'Lost Generation'

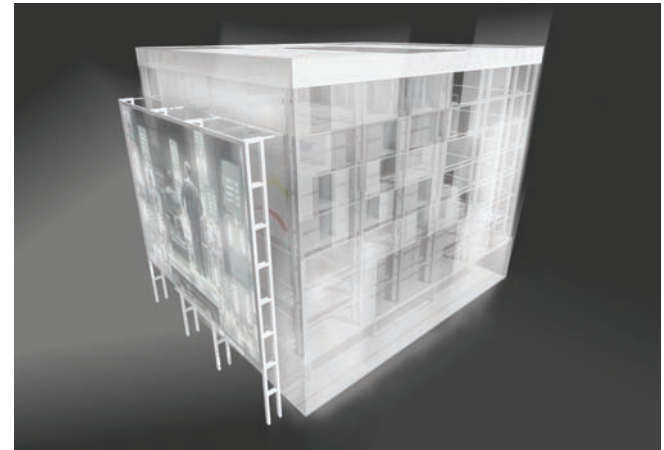
The scheme aims to tackle the issue of youth unemployment in and around Newcastle. Located on the north bank of the River Tyne, the proposed site has a strong industrial history. A gradual decline in industry, in and around the site, is one of the main factors behind the rising unemployment.

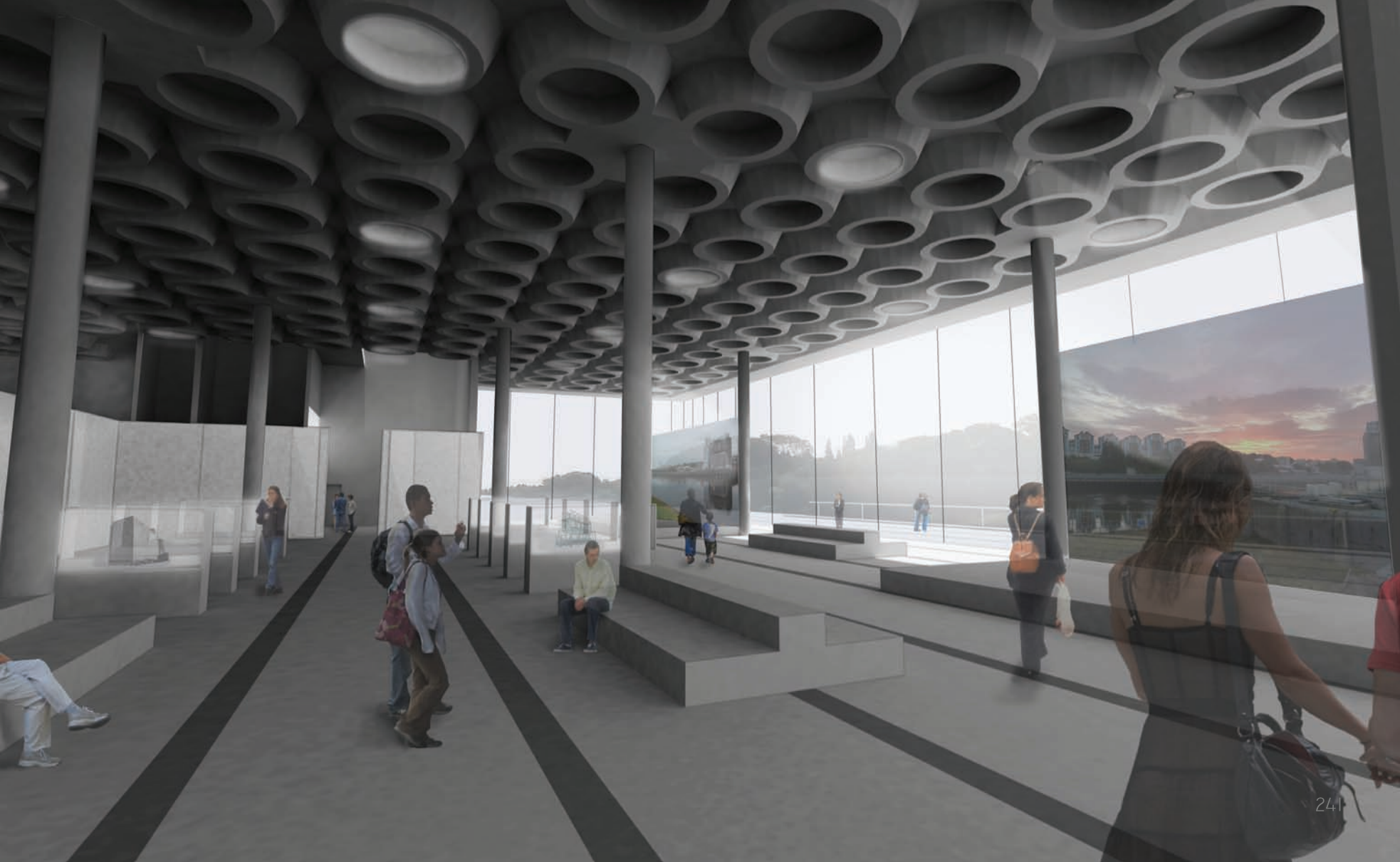
The scheme aims to address these issues with a trade college as the principal building. This building displays historical references to the previous site occupant, the Spiller's flour mill, whilst becoming a beacon for the local youth, echoed in the concept of a box within a box. These have determined the choice of the main materials within the scheme of a concrete transfer slab, steel structure and a glass facade.

The adjacent landscape accommodates a social hub aimed at attracting the youth to the site, offering such activities as skateboarding, football and dance. The social hub will become the link between the community youth and the college. To allow college graduates to apply their newly learned trade, start-up-units are located to the community side of the scheme, being rent free for around 2 years. There are also various kiosks situated along the landscape at the river side, for small local enterprises and food stalls, serving the Quayside and the external event space.

All the various functions have been connected via an interactive flowing landscape with a series of frames, directing you towards the college beacon in the distance. These flowing lines have also been referenced within the facades of the social hub and the internal college spaces, through zinc cladding with a standing seam at each strip.

At present the main surrounding routes terminate before reaching the proposed site, one in particular being the Quayside walk. The proposal aims to extend the Quayside Walk, creating a new destination along the River Tyne. The community youth will also have their own access at a raised level into the college, connected via a bridge and retaining wall into the adjacent context.





Steven Coulson

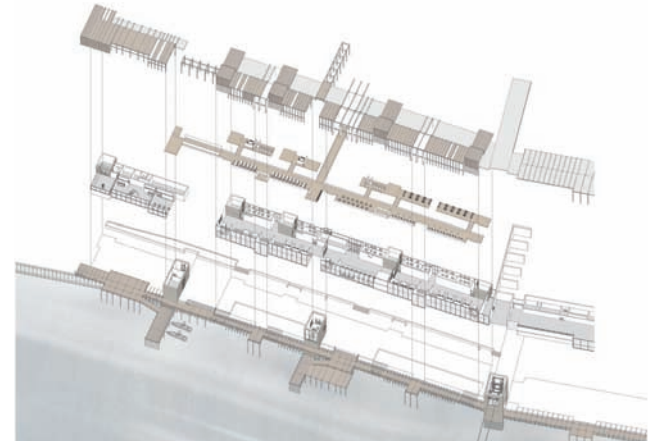
Spillers Quay Ceramic Works

The purpose of the Spillers Quay Ceramic Works is to provide an innovative hub around ceramics manufacture. The site is located in a much diminished industrial area where the Ouseburn meets the Tyne at the end of the existing quayside promenade.

Three distinct elements would comprise the scheme representing the multifaceted needs of the area: Firstly a ceramics design school would provide a much needed educational centre focusing on ceramic arts. This would act as a new satellite college of Northumbria University, allowing expansion into a specialist subject department. Secondly a ceramic factory would fulfill a real need to regenerate the manufacturing heritage of the North East. Unemployment is high locally and an opportunity to generate jobs would be hugely beneficial and to the surrounding area. The ceramics industry has been reinventing itself in recent years so the products could be diverse from the simple brick through to high-end mechanical/electrical ceramic components.

Finally there would be a ceramics art gallery which would display works from the other two parts of the scheme as well as from British artists. It would be placed at a vantage point visible from the Millennium Bridge and Baltic to secure the same crowd of tourists and culture enthused locals. The desire was to design these three elements to interlock and harmonize bringing a multifaceted complex to revitalise this once vibrant area of Newcastle.

The building language was a deliberate contrast between heavy stereotomic form and light tectonic form. The workshops and towers are monolithic concrete representing the strata of the earth which ceramic materials come from. The studios and gallery spaces are light timber framed spaces relating to the lightness and movement bestowed upon the site by the river Tyne.





Victoria Ramez

Contingent Communities

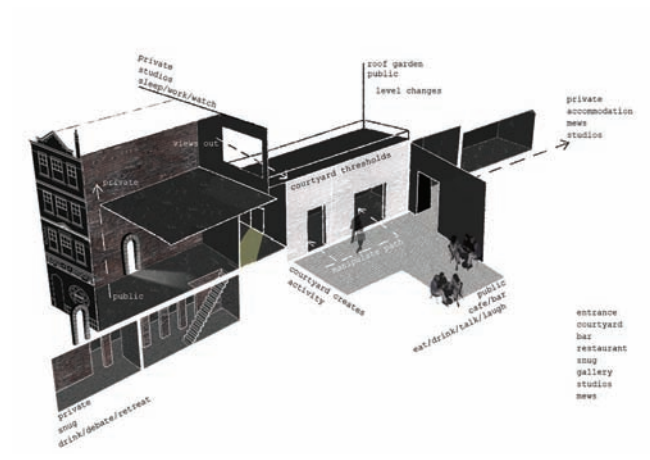
This project aims to reconcile the fractured nature of the backlands of the Bigg Market and create a coherent architectural language that mediates the abrupt transition between the domesticity of the Bigg Market and the celebrated grandeur of Grey Street.

The proposal suggests a sensitive approach to exposing the invisible city whilst drawing on the strong pub culture that exists within the wider site. It builds upon the historic nature of the public house and celebrates its origins as a centre of community whilst reinstating the former glory of the now abandoned Bigg Market.

The programme is developed from the origins of the public house, reintroducing elements of community to regenerate the backlands of the Bigg Market. Combining social, commercial, industrial and residential components within on working space; to proposal intends to form a framework for the progression of community spaces; encouraging activity and interaction in an otherwise disparate and fractured site.

The scheme aims to implement the use of existing conditions on site to create a new 'backland vernacular' that aids transition between the visible spaces of the city.

Historic elements are framed within functional pieces; allowing the existing fabric to remain in its original context whilst providing a backdrop for a new architectural response, highlighting the progressive shift in local community from its medieval origins.





William Pipe

Tyne Sports Village

This development aims to tackle the growing problem of obesity in the North East with a combination of education, prevention and treatment operating within a specialized health care centre. The centre hosts facilities for the latest sports alongside additional health and conference facilities. The development also incorporates a Marina on the river Tyne.

The development provides facilities open to the public, obesity patients and elite athletes. The facility provides a variety of training, rehab facilities, conference and meeting rooms on the top floor, which benefit from stunning views over the city and river Tyne.

The Health Care Centre specializes in treating issues related to obesity such as joint pain, diet, heart problems and healthy living. The centre hosts a drop-in knowledge zone to help with diet choices and general health information.

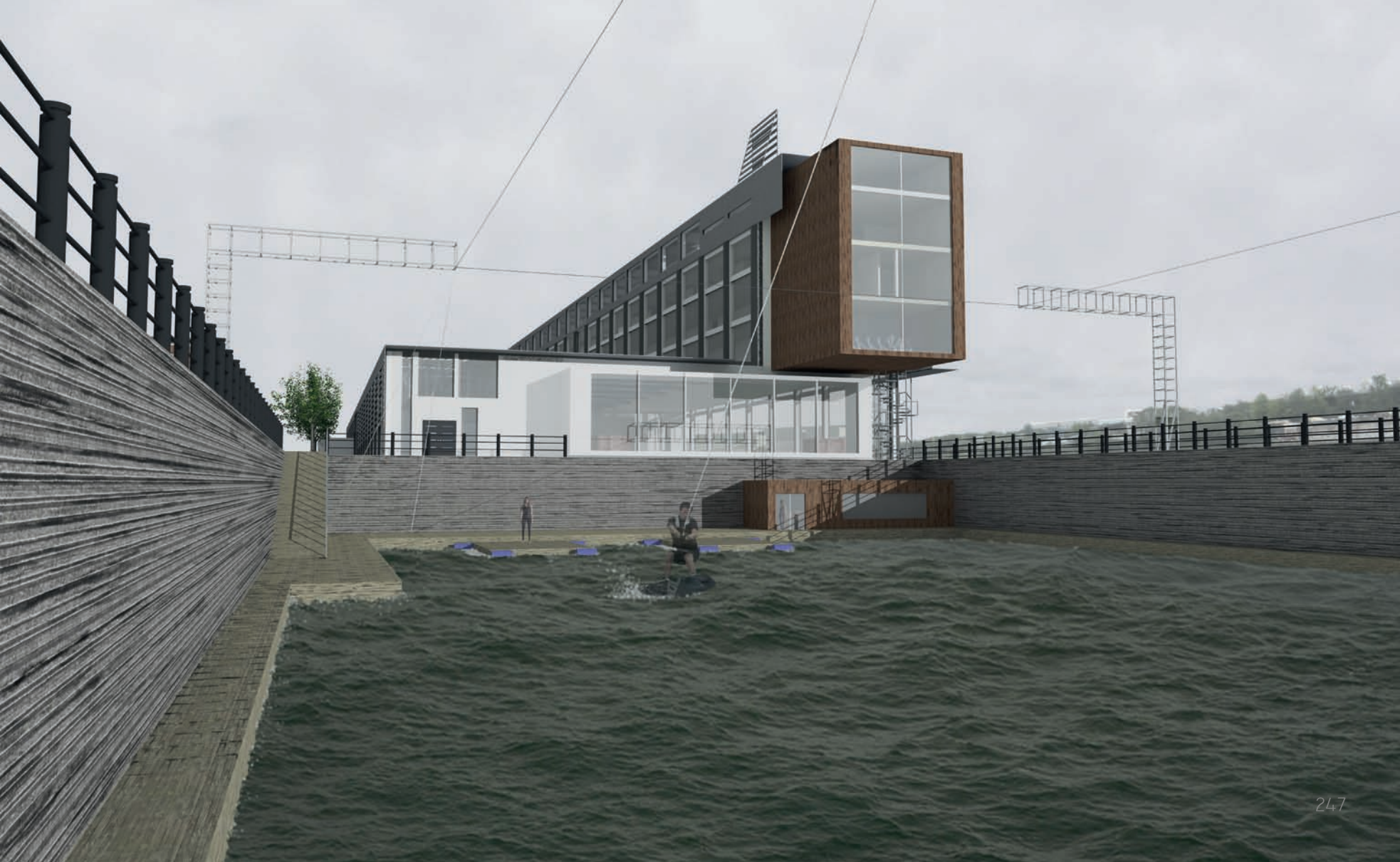
The facility hosts a variety of outdoor and indoor sports, utilizing the river side location. There is a controlled swim area with zip wire and wake boarding facilities which can be used throughout the year. In the river, rowing, sailing and canning can take place weather permitting.

The sports building has an 8 lane 25m swimming pool, an 8 court sports hall, fitness suite, cardiovascular suites, physiotherapy and hydrotherapy rooms, all of which take advantage of the inspirational city vista.

The Elite training and recovery facility includes a 110m sprint track, test and analysis units, fitness suites, hydro and physiotherapy suites. These facilities will help target and protect muscle groups for further development.

The internal and external facilities are designed to complement each other while providing the North East with the opportunity to embark on a healthy lifestyle and incentive to overcome obesity, benefiting themselves and future generations.





Clare Lockey

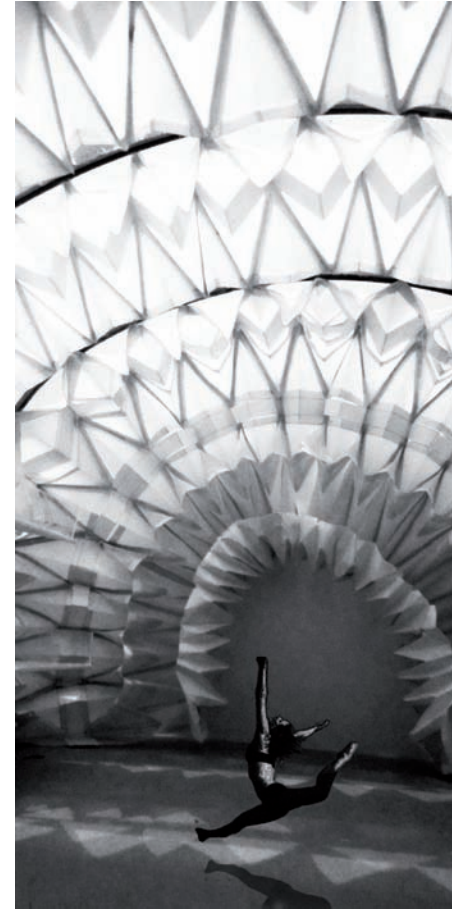
Circus Central

The scheme is proposed for a circus group, let's Circus. Their Five Ring Circus is a youth participation project providing workshops to children and adults in circus skills, empowering individuals through non-competitive physical activities at Circus Clubs and developing a circus scene in the North East with street arts festivals and an international cultural exchange programme.

As an Olympic Legacy project, Let's Circus are currently developing a unique collaboration with Christ Church, Shieldfield, and the adjacent C of E Primary School to share their space as a new permanent home for the Five Ring Circus whilst maintaining a functioning church.

The thesis looks ahead 10 years to consider an expansion of the Five Ring Circus into the nearby Grade II listed Gibson Street Baths and Wash House. This building will be adapted and reused to provide a large indoor/ outdoor performance space, training and administration facilities. The project will retain and reveal the history of the building and reuse as many architectural features as possible, whilst also providing large multifunctional space and creative studios, which can be used for lectures, group and society gatherings and exhibitions, generating income to maintain the building and facilities.

As this was a "Live" project this required involvement with the Five Rings Circus, this included interviews and observation of circus group training. Awareness of how they use the space and types of facility needed were important. Whilst the architectural language of the scheme will differentiate from the existing architecture it will be light to touch and act as a marker point distinguishing the change between old and new.





NORTHUMBRIA ARCHITECTURE DEGREE SHOW



Degree Show 2012

'Northumbria's projects deal with historical and regionally social concerns – in other words, context in time and place There is a phenomenological and poetic ambience that might be viewed as nostalgic modernism by the more "progressive" schools, but actually differentiates it from most.'

Steve Parnell : Architects' Journal

"The architecture projects on display at Northumbria are grounded in the history of the sites and, at their best, a realisation of a social engagement with the communities in which the students have been working."

Katherine Hayes - bdonline.co.uk



Architecture Degree Show

2012

opening night 14th June 2012 from 6pm

northumbria university
ellison building
NE1 8ST
ground + first floor stud

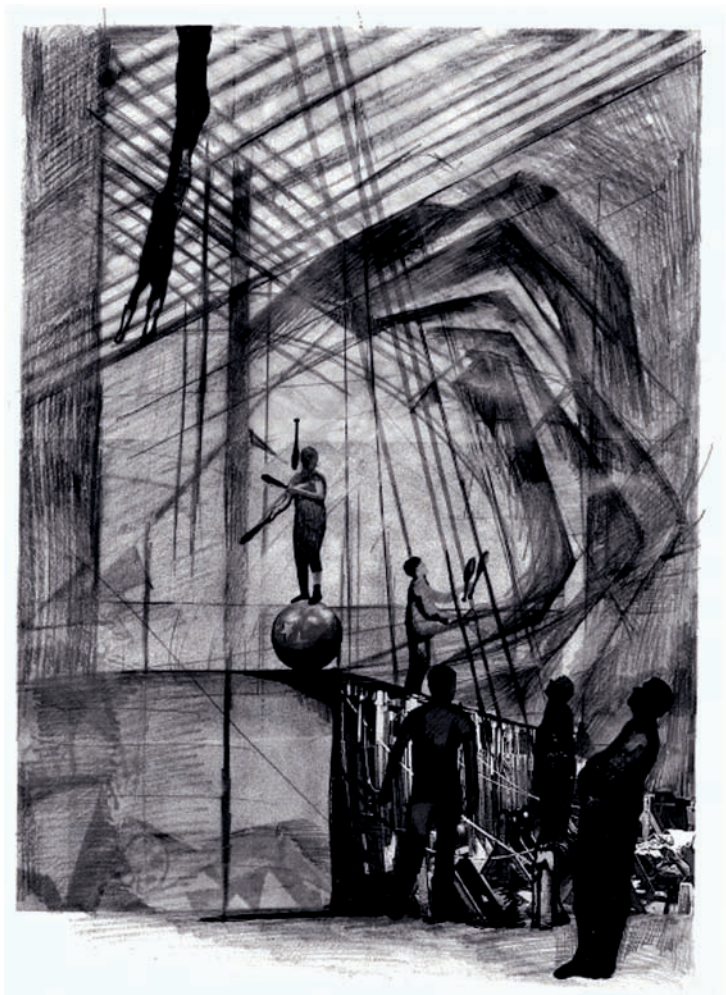
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BA(HONS) INTERIOR ARCHITECTURE



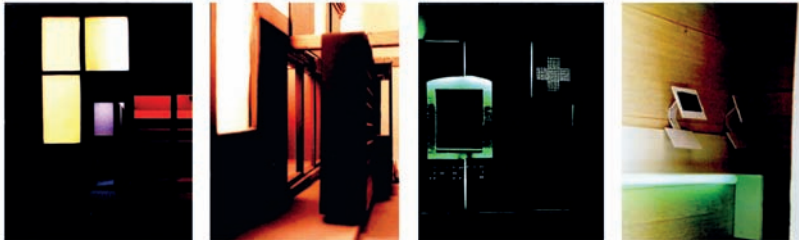
Claire Lockey: MArch Year two: Interior concept study

BA(Hons) Interior Architecture

This studio based programme is concerned with rehabilitation of buildings, be they old, new, forgotten, redundant or in disrepair. The programme uses the design project as the central vehicle for learning and is design to stimulate and provoke imaginative responses to the re use and adaptation of existing architectural space. The programme is concerned with the manner by which interiors are conceived and integrated into the existing host site, with an emphasis placed on the recognition of built fabric and site narratives as precursors to the development of an adaptation.

The programme is studied jointly with Architecture in year one where key principles and processes are examined and exploited within the context of the interior. Students benefit from this associated relationship, working together within a broader studio culture where ideas and attitudes towards Interior Architecture are discussed and acted upon. Thereafter the curriculum is entirely subject specific, with year two using the design project to test strategies for adapting and occupying existing buildings. Year three design projects present opportunities for a deeper critique of the subject and are both directed and self initiated. Alongside studio projects, students examine both academic and practical aspects of Interior Architecture such as its history and theory, as well as associated construction, sustainable design and management principles. These subjects are critically aligned to studio based project work, and provide valuable preparation for work in practice.

Paul Ring : Programme Leader



BA(Hons) Interior Architecture Year One

Year one studio projects are intended to establish an accumulative folio of experiences that prepare the student for further subject enquiry. Projects are contextually aligned and develop in their nature, scale, content and complexity in a managed and articulated manner that develops an appreciation of the programmes ideologies of context, place, reuse and rehabilitation of buildings. There is an emphasis placed on the development of a strong studio culture, the design process, craft, drawing and skills acquisition in preparation for further studies.

During Semester one students observe, investigate and record a series of allocated sites. Drawn and made studies form a repository of information from which the community draw upon throughout the academic year. Through a series of authentic project briefs, Semester two engages the students in the acts of modifying, developing and creating additions and adaptations within the context of the site. Students develop considerate projects with a clear connection to place, underpinned by an appreciation of cultural context.



MA ARCHITECTURAL STUDIES



MA Architectural Studies

This one year programme for postgraduate enquiry and exploration of architectural themes. This is centred on a Masters level dissertation, which responds to the RIBA's aims of the development of specialist interests and knowledge in the profession of architecture.

The Master's dissertation is designed to allow the student to demonstrate the ability to design and answer their own research question. The means of presentation will be equivalent to a 20,000 word thesis, but the dissertation may be submitted in a variety of formats, dependent upon the self-selected field of inquiry. The student must evidence considered research and data collection, devise, analyse and implement a suitable research methodology, and display intellectual breadth and depth by suitable and imaginative communications methods.

Peter Holgate : Programme Leader

COMPETITIONS + RESEARCH

Ar-CHI-itecture: Architecture and interaction

Dr Ruth Conroy Dalton

Professor of Building Usability and Visualisation

In May 2012, Professor Ruth Dalton, co-chaired a workshop, The Ar-CHI-itecture Workshop, as part of the ACM SIGCHI 2012 Conference on Human Factors in Computing Systems (the premier international conference on human-computer interaction), which was held in Austin, Texas.

Buildings can also be understood as artefacts and people interact with them in numerous ways. Equally, human-computer interaction is a type of human-artefact interaction, and its research is characterized by analysing human behaviour, cognitive processes and task structures. We believe that the methodological toolbox of HCI researchers/practitioners can be valuable for understanding the challenges of designing buildings that meet users' needs. Conversely, architectural knowledge is essential for HCI professionals and researchers designing interactive technologies for architectural settings. This workshop brought together these communities to explore the benefits of The Ar-CHI-itecture envisioned as integral to an expanded human-computer interaction community and to identify fundamental differences, similarities and synergies between design and research approaches that use architecture in different ways in HCI.

Participants came from a range of disciplines including architecture, environmental psychology, computing, HCI, interaction and experience design, service design, digital arts and media, robotics, and cognitive science. Feedback was very positive and we have plans to run a second workshop, Ar-CHI-itecture II in Paris in 2013.



Designing from the Inside Out

Envisioning a Scientific Interchange

This open ideas competition invited practicing architects, interior designers, interior architects, space planners as well as registered students of the above disciplines to design an Academic Interchange for the University of Bremen, Germany. The Academic Interchange is envisioned as an incubator for interdisciplinary collaborations and international relations for academics at the University.

Entrants were encouraged to pay particular attention to the immersive experience of a visitor or occupant of the Academic Interchange with respect to their experience/understanding of the building and movement/flow through it. The design concept was expected to evolve from the perspective of the building users: being designed sequentially to provide a series of experiential spaces which inform new visitors of room function and layout, and guide visitors successfully through the building. Formal and informal interactions between the occupants were encouraged, clearly differentiating between public, semi-public and private spaces. The navigation of the building mitigated the requirement for signage. Key spaces and volumes, such as lecture theatres, exhibition spaces, and the faculty club etc. were expected to be planned and designed to aid the orientation and wayfinding of the visitor.

Jurors:

Wilfred Wang (University of Austin)

Christian Derix (AEDAS R&D)

John Peponis (Georgia Tech)

Georg Vrachliotis (ETH Zurich)

Ruth Conroy Dalton (Northumbria University)

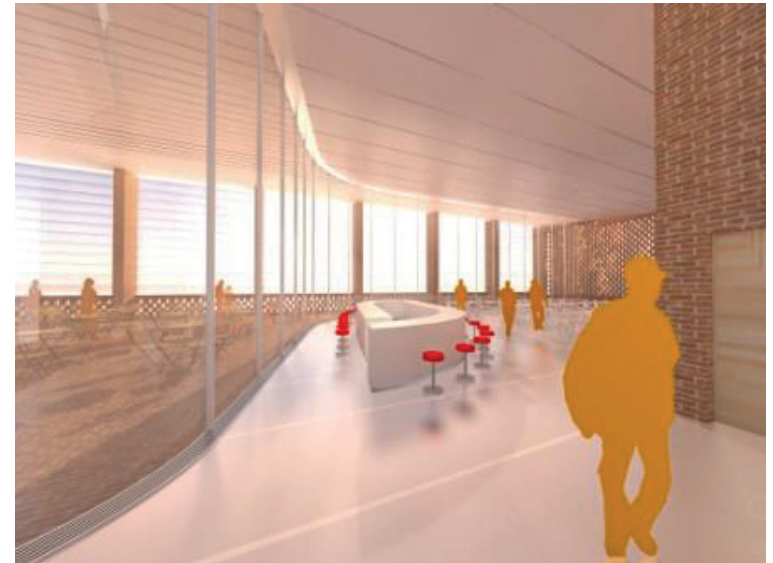
Competition Organization:

Christopher Hoelscher (University of Freiburg)

Ruth Conroy Dalton (Northumbria University)

Martin Broesamle (University of Freiburg)

Peter Holgate (Northumbria University)



Competition Winner : David Flynn - Architect B.Sc(Arch) B.Arch MRIA RIBA

Paul Jones Architectural Design Process

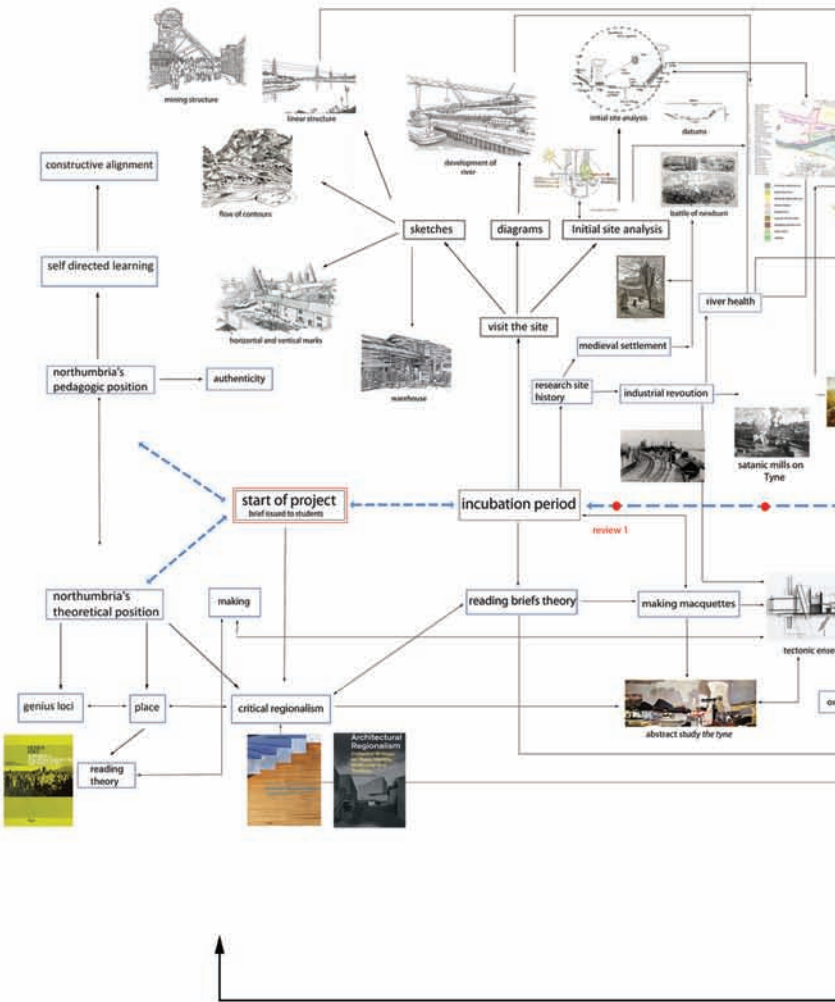
Paul Jones has secured two grants in excess of £35K from Autodesk and the Higher Education Academy to undertake research into architectural design process and creativity.

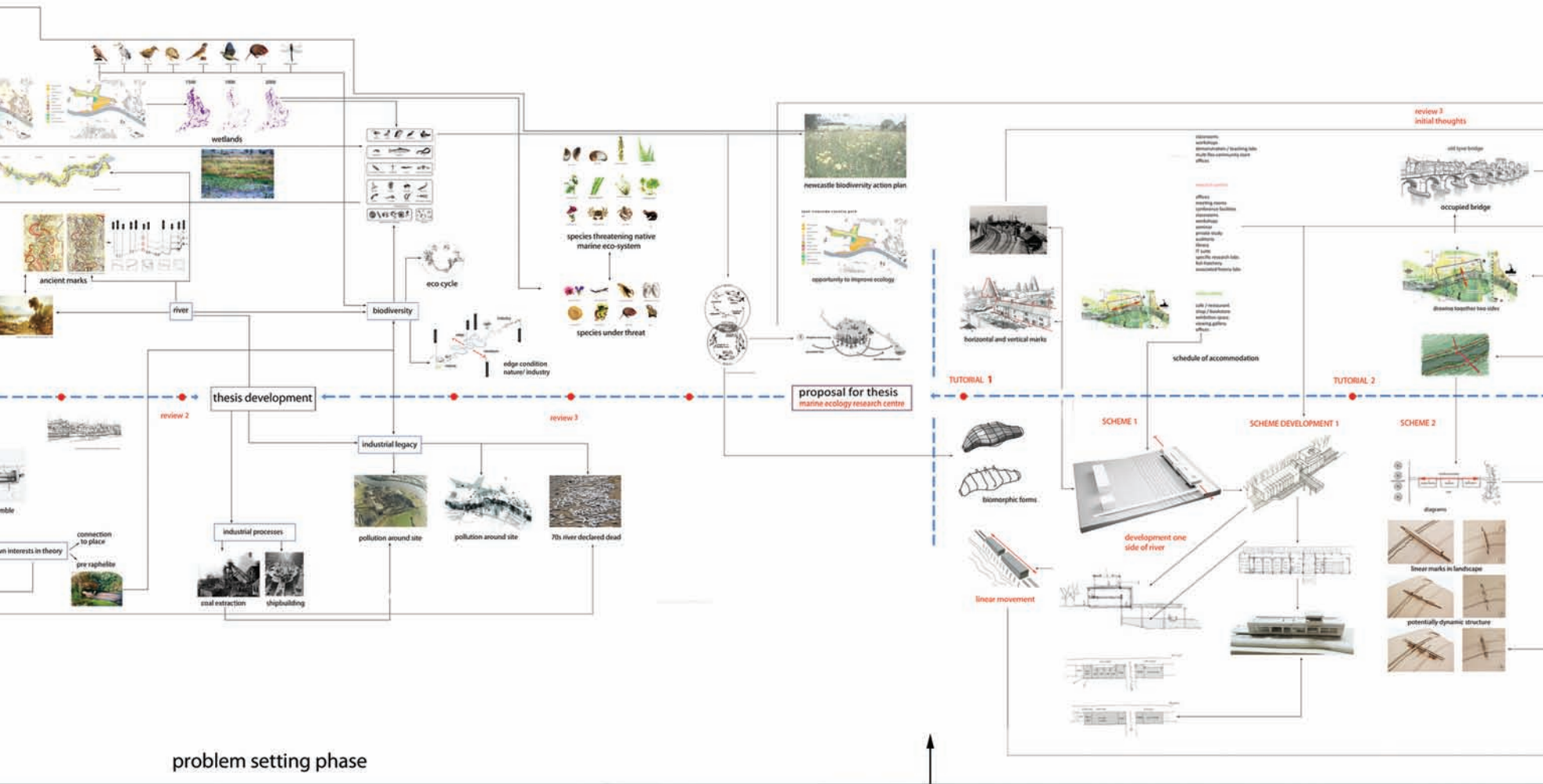
Crucial to the achievement of good quality design is an ability to work through an effective design process and be able to operate creatively. Few academics have researched architectural design process, particularly in the educational context.

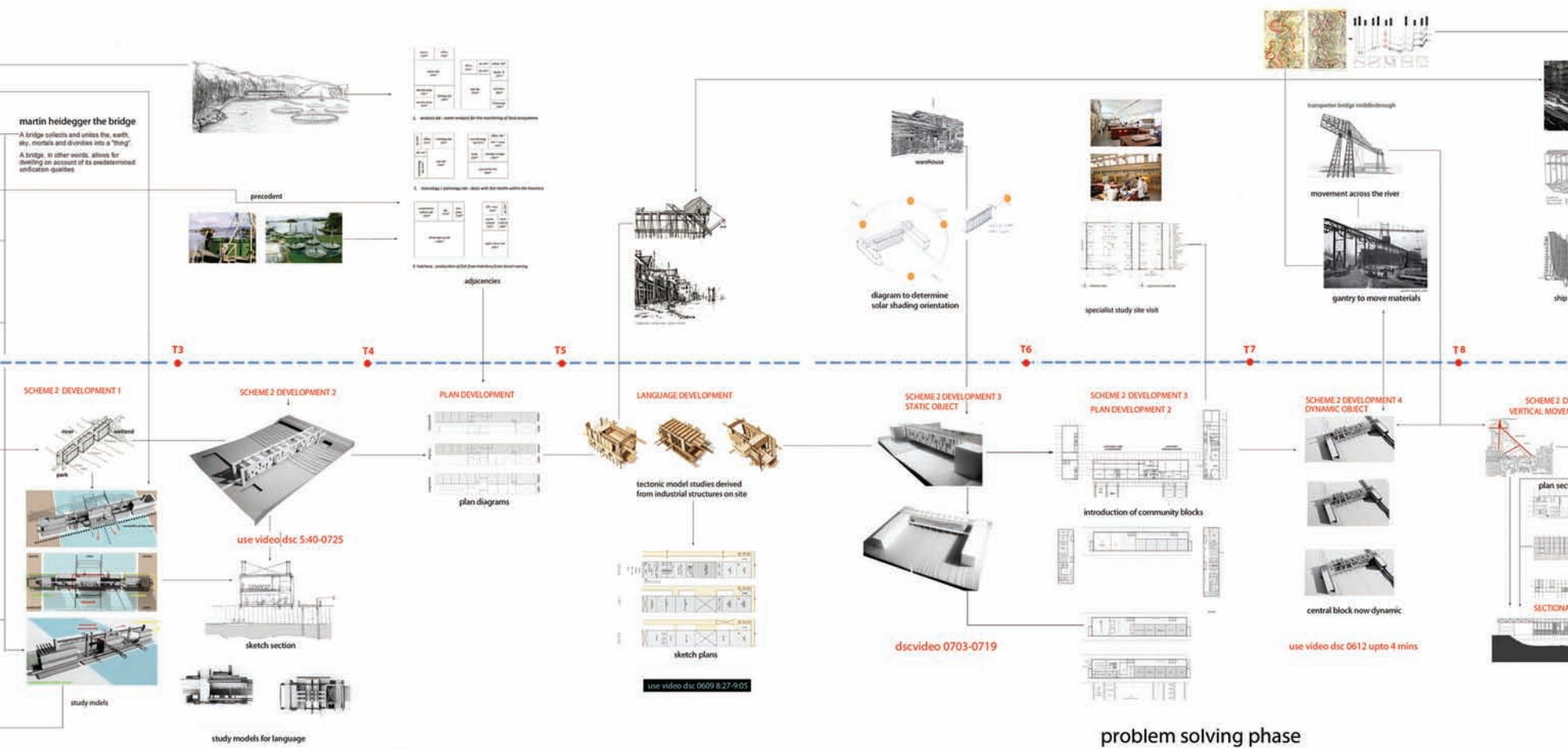
This project aims to produce a design methodology for architecture students that helps make the design process more transparent and navigable. The research team intend to investigate the design process of a number of Masters in architecture students, at Northumbria. By doing so we hope to acquire a better understanding of design process, especially:

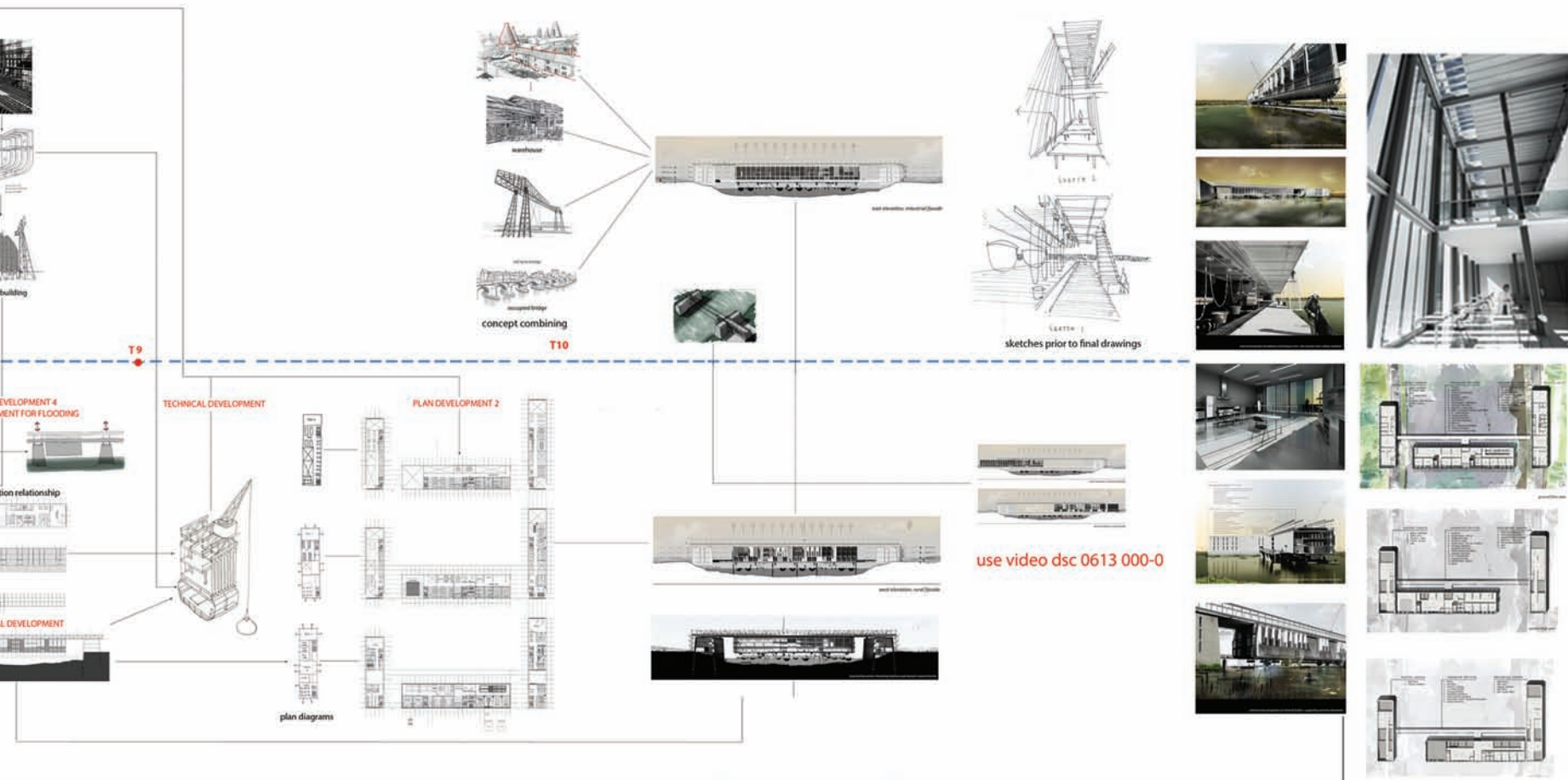
- what's common or uncommon in each designer's process,
- is the order of phases and activities similar or different,
- where are the periods of inactivity and where do the creative leaps occur

We intend to produce a video and an interactive website that graphically maps the design process of the participants and suggest a design methodology that architecture students may find useful when designing.









Autodesk WoodStEx 2012

Lisa is a first year master of architecture student who was nominated to become a Student Expert for Autodesk which has provided her with an opportunity to become part of a global community that can share knowledge and gain new skills in using Autodesk software.

Autodesk WoodStEx 2012 was held in Sitges, Spain. It is an annual event where student experts from around world gather to share their knowledge with one and other and attend seminars about skills and software developments. The seminars are taught by leaders in BIM and cover the use of Autodesk software in industry and education. The event is an amazing opportunity to network with peers from other universities and countries and make new friends.

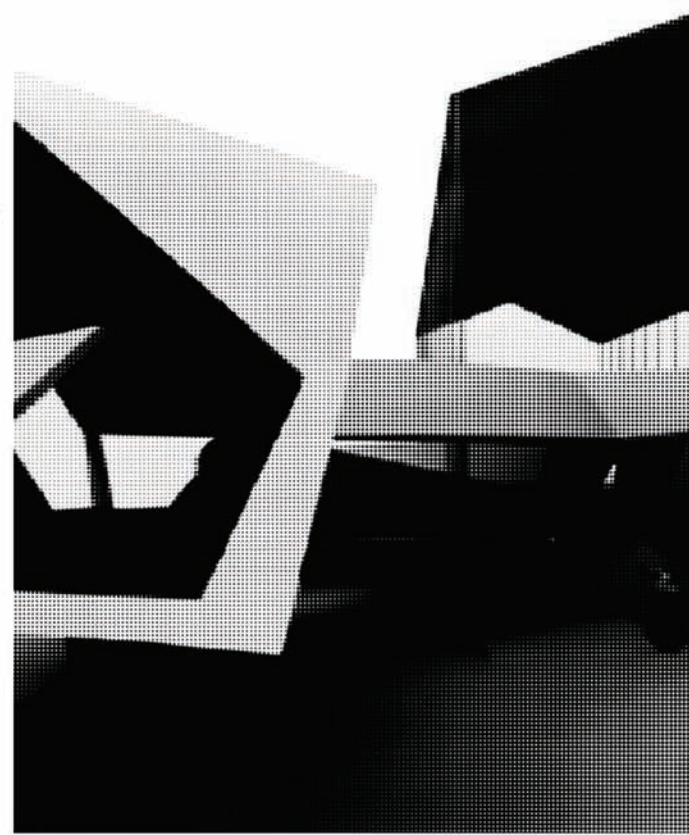
It also offers participants the opportunity to see how software is used in other disciplines of the construction industry. As part of the event, Autodesk offer the chance to sit certification exams for the software, free of charge.

‘ I was elated to pass the exam to become a certified Revit Associate, the certification is an excellent attribute for my CV. After the event the online network continues and it is a great feeling to know you have new friends to support you and offer support and advice throughout your studies.’

Lisa Rogan: MArch Year One



COMMUNITY INVOLVEMENT + ACHIEVEMENTS



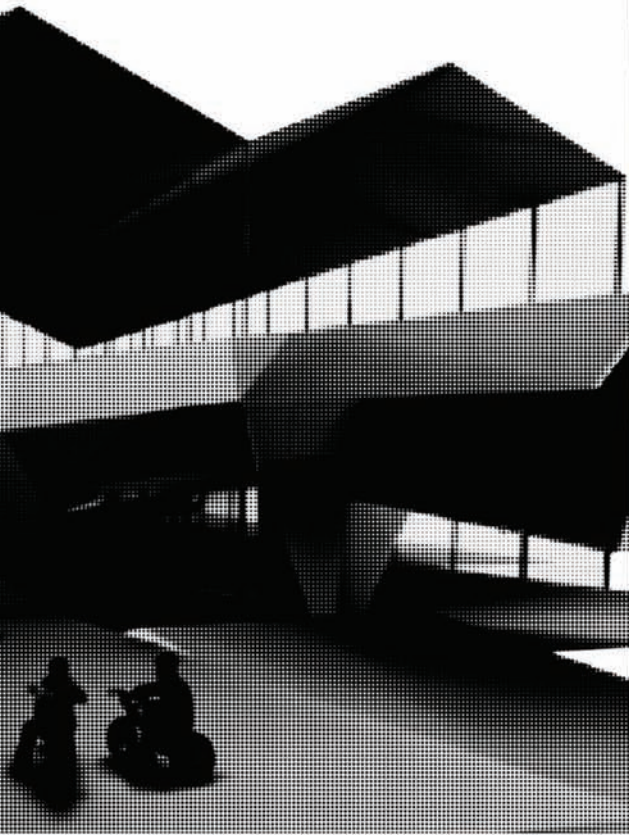
The G.R.A.D Programme: Sebastian Messer

In January 2010, responding to the difficulty which many architecture graduates were having in securing relevant work post-Part I and Part II, the Northern Architecture G.R.A.D. Programme was conceived as a means of helping both un- and under-employed architecture graduates (the archiGRADs) and the region as a whole, by applying their skills and enthusiasm to speculative and real projects.

Now in its third year, the GRAD Programme has:

- had 80 participants
- helped 60% into paid employment within 4 months
- completed 20 projects

20 certified hours per week can contribute up to 3 months Professional Experience and Development Record (PEDR).



"through the GRAD project I got a short-term job at Home Group and then went on to secure a longer-term role at Sadler Brown. Both employers were very impressed by my involvement in the programme."

Nikki Hoggarth



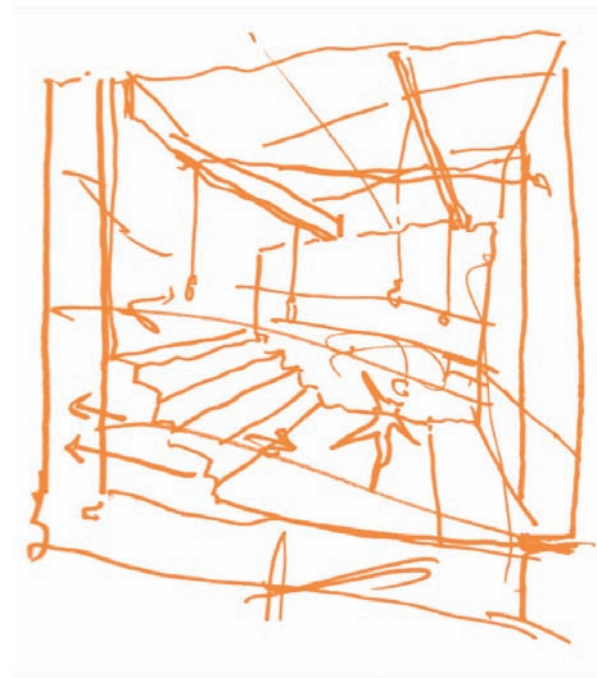
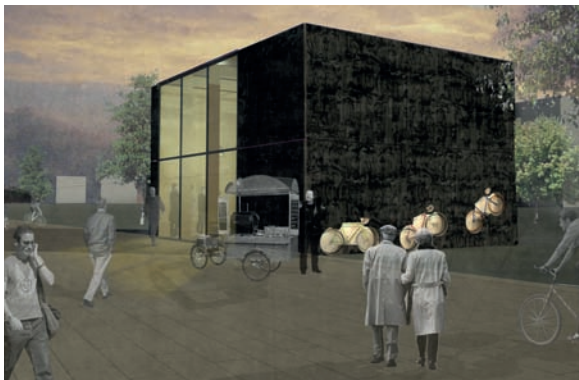
Get involved:

www.archigrad.co.uk
studio@archigrad.co.uk

The G.R.A.D. Programme is hosted by +3 Architecture and is supported by Northumbria and Newcastle Universities.

"This is a resourceful and proactive response to a difficult situation, one which is relevant to many locations."

Live Projects Pedagogy International Symposium
 25 May 2012



Timber Hut Competition Bioregional Quintain

An archiGRAD team, comprising of Adam Dalby and Jamie Nicholson (pictured), Northumbria University architecture graduates, with Paul Hegarty (pictured) and Paul Woods, graduates from Newcastle University, were the first placed winners of the BioRegional Quintain timber hut design competition.

The competition, open to architects or designers based in the North East region and aged under 35, asked for pavilions to provide facilities for residents and visitors to the Middlehaven development in Middlesbrough. The archiGRAD proposal combined a miniature theatre, a coffee bar and bike shelters.

Bioregional Quintain managing director, Pete Halsall, said, "The quality of entries is very high and they contain some genuinely innovative thinking. It was a challenge and a pleasure to judge them and we are looking forward to working closely with the winner to make their vision a reality."

Bioregional Quintain was wound up in November 2011 and the Timber Hut project has been postponed indefinitely.



Baltic Education Pavilion

The Baltic Centre for Contemporary Art approached the G.R.A.D. Programme seeking design ideas for a bespoke, demountable structure, instead of hiring marquees commercially for events and weddings.

With cuts to their Arts Council's grants, the Baltic Flour Mills Visual Arts Trust were unable to continue the project beyond outline design stage.

With their encouragement however, archiGRAD have worked with +3 Architecture and structural engineer, Marc Horn of Studio Horn Engineering Design, to develop a design to the point where it can be prototyped.

An outline cost plan has been produced and a potential manufacturer has been brought into the design team. Using their expertise, and under their charitable remit, the Trust will work with the GRADs to identify and apply for research and development funds.

out
side
/in

PlayToon

16 - 22 MAY 2012

Skateboarding, BMXing and Parkour all have devoted participants around Tyneside. Through their activities, the participants re-invent the cityscape.

This can bring them into conflict with Civic and commercial interests who perceive them, at best, as a nuisance. Usually they are viewed as a problem - to be dealt with by legal prohibitions, enforced by fines, and by creating public spaces designed to exclude them. The participants, however, often demonstrate strong social ties and a creative and entrepreneurial culture.

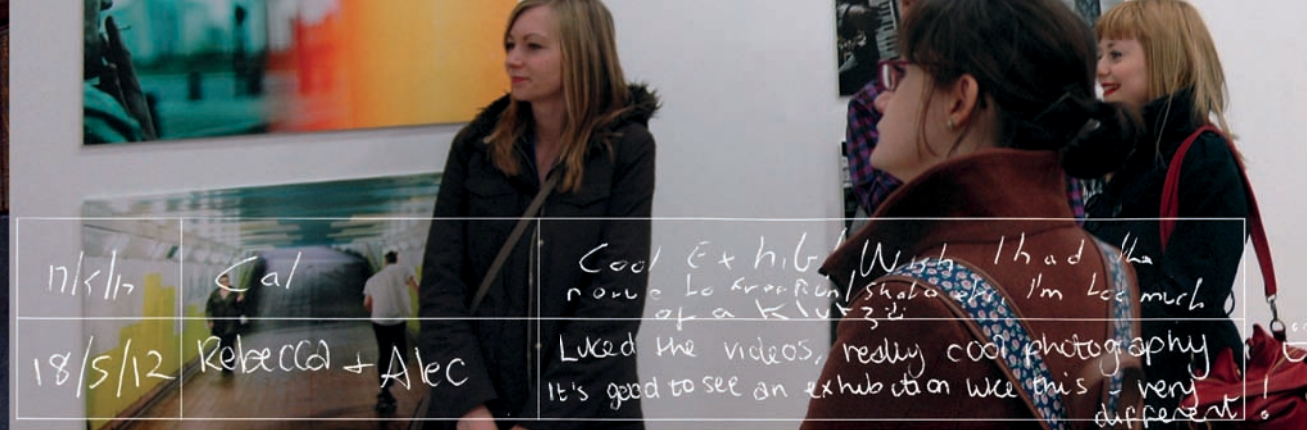
The exhibition of photography, video and artefacts explored and celebrated urban sports and street culture on Tyneside, challenging preconceptions and promoting their place in the city.

Sebastian Messer | Mike Jeffries

PlayToon was the first in a series of Outside/In events at The Holy Biscuit Gallery inspired by the 2012 Cultural Olympiad.

PlayToon I the book is available from Amazon
ISBN 978-1-861-35377-1





The exhibition of photography, video and artefacts explored and celebrated urban sports and street culture on Tyneside, forming the first in a series of events for The Holy Biscuit Gallery's "Inspire Mark" project for the 2012 Cultural Olympiad.

PlayToon was timed to run either side of the weekend of The Late Shows - when 50 cultural venues around NewcastleGateshead remain open until 11 p.m. to encourage widening participation in the Arts.

In partnership with Solar Learning Services CIC's Urban Games and Hip Hop Project PlayToon hosted PlayOut, an afternoon and evening of skating and "bmxing" on a temporary "half-pipe" and displays by North East Parkour and Rough Diamonds dance crew.

A platform stage for the half-pipe built of was provided by GB Building Solutions Limited, who also sponsored the skate instructors, and Newcastle City Council's Youth Services Team provided a vehicle equipped with audio-visual equipment and adult marshals for the event.

There were 800+ visitors to PlayToon over the course Late Show weekend, many with their BMXs, skateboards and scooters to try out our mini half-pipe ramp.

"Yeah the tricks are cool, but it's all about the company. Without other people there the tricks just become boring."

Liam

"just like a village fete... but more airborne."

Mike



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Professor Steve McIntyre : Faulknerbrowns Architects

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Mick Blood : Youth Hostel Association
Mark Clasper : Ryder Architecture
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